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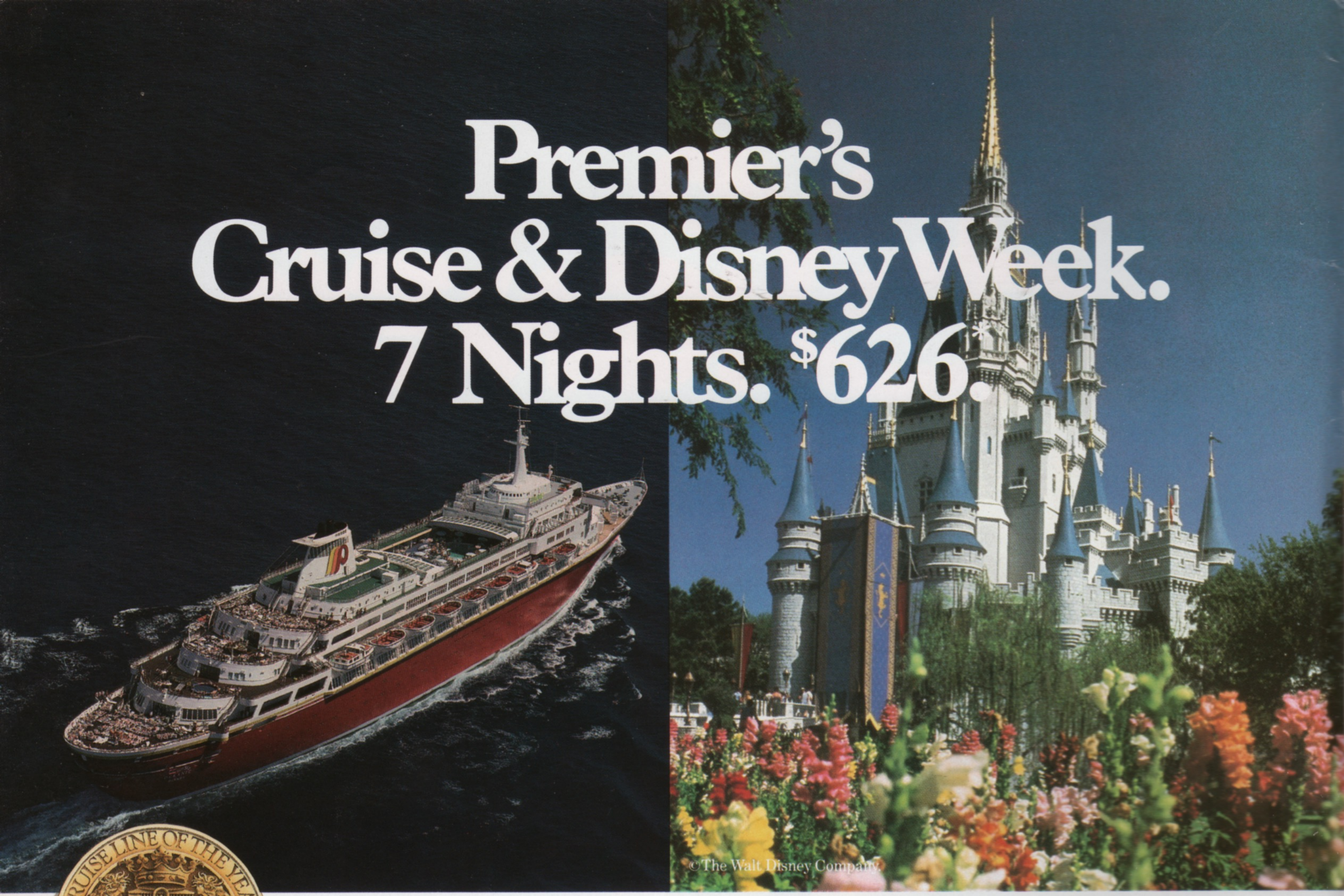
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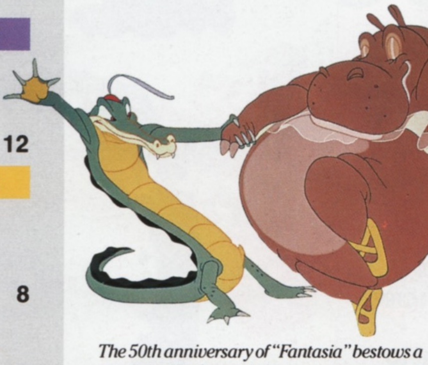
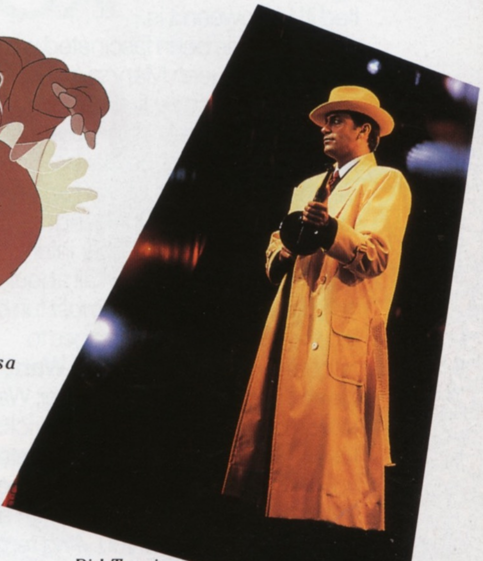


The 50th anniversary of "Fantasia" bestows a re-release that's pure gold.



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Vol. 25, No.4
September, October, November 1990
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The Official Magazine of Walt Disney's Magic Kingdom Club.

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FROM THE EDITOR

NOTES

With summer fast becoming a memory, it's time to look forward to autumn, with its bright colors, bracing winds, and holidays beckoning at its end. We were debating which of the holidays to feature this season — Thanksgiving or Halloween — when John McClintock called and asked if we'd be interested in a story on the reported "ghosts" of the Queen Mary. That settled it! Halloween it is.

John has been fascinated with the tales of the Queen Mary's unearthly inhabitants since he first began to hear the reports. "This is a story that just begs to be a book," he claims. So we decided to start him off with an article for *DISNEY NEWS*. Our designer, Kim Schultz and I (with summer intern Patrick Alo along to learn all about "photo shoots"), had the *most* fun creating the "materializing" images to accompany **"Ghosts Just Want to Have Fun."** Our photographer, Wayne Williams, had more than a few tricks up his sleeve, and our friendly "ghosts" were souls of cooperativeness. We hope you enjoy reading the article as much as we enjoyed bringing it to you. And remember, it's Halloween — the stories are real, but don't believe everything you see.

To continue the theme, we then asked Senior Illustrator Matt Mew to put the stars of Walt Disney Pictures' fall release, "The Rescuers Down Under," into a scary Halloween scene for **"Suitable for Framing."** Turn to the centerfold for Matt's haunting reply.

Healthy lifestyles — eating right and exercising — have become important topics for the '90s. Writer Tracy Watson decided to find out what the Disney Theme Parks were doing about it. What she discovered was **"Food for Fun and Fitness."** The chefs of the Disney Theme Parks and Resorts are committed to providing their millions of yearly guests with healthy alternatives to the normal "we're on vacation" dietary fare, and their efforts are resulting in some delicious and healthy meals for guests — whether they have time to relax while they dine, or they just want to grab something on the run.

Tracy Watson and Executive Chef Tony Bodner enjoy a healthy meal at Disneyland.

Recess also concentrates on healthy living. Max and Dawn Navarro went to Epcot Center and found a wealth of information — and fun — at Wonders of Life, presented by Metropolitan Life Insurance Company. In **"Fun with Physical Fitness"** kids can learn how to start building a healthier body by simple exercising and thoughtful eating.

Everyone wants to know "What's the Magic Kingdom at Euro Disneyland going to be like?" Jeff Kurtti, who works in Company Relations at Walt Disney Imagineering, promised us he could get the inside scoop, and he did. So, is there anything we haven't seen before? See **"Vive La Différence"** for some eye-popping news on the innovations being concocted by those ever-creative Imagineers for Euro Disneyland.

Walt Disney Pictures is more than a little excited about their re-release of "Fantasia" this fall. For the first time, the 1940 classic has been fully restored to its original look and sound. Leonard Shannon recounts Walt Disney's fascination with the combining of classical music and his animation in **"The Making of a Masterpiece,"** while Robyn Flans follows up with the restoration of the sound track in **"Music! Music! Music!"**

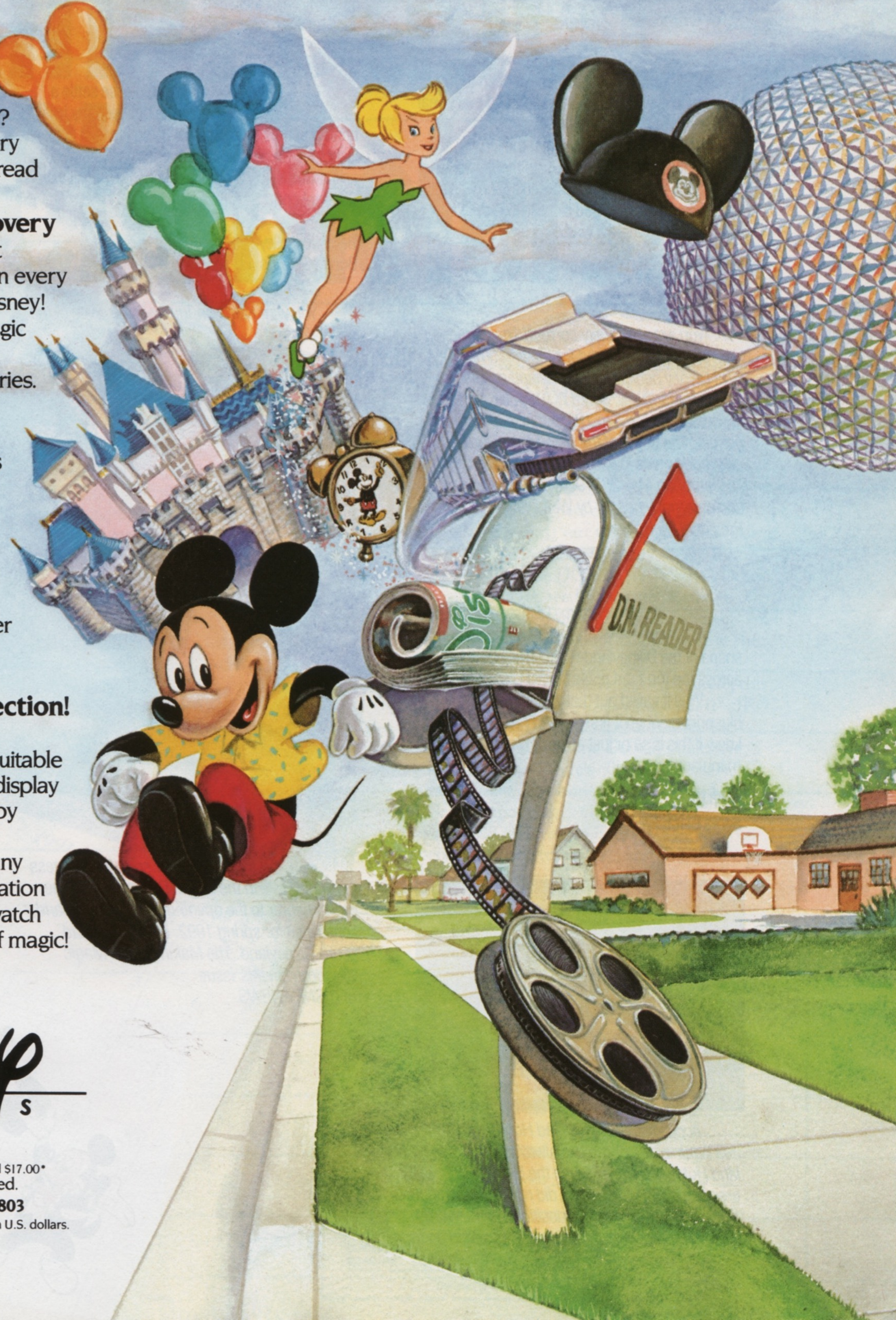
Jeff Kurtti had a "helping hand" in his quest for the Magic Kingdom at Euro Disneyland.

Robyn also gives us a look at the fast-growing world of Disney Software. **"Let the Games Begin!"** is putting it mildly for this new division of The Walt Disney Company. If you don't own a personal computer now, you may want to think about getting one — soon.

In fact, I think I'm getting in the mood for a little computer-action "Arachnophobia" myself. I wonder how soon they could deliver that little Apple I've been eyeing…

Happy Halloween! Happy Thanksgiving! See you again when the winter winds begin to blow. ***-AKO***

Disney News Puts The Magic In Your Mailbox



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We Get Letters

I am a big Disney fan-atic (sic). I have been to Disneyland every year for 19 years, and every year it seems to get better and better.

I have one question: When the New Fantasyland opened in 1983, was the drawbridge of Sleeping Beauty's Castle raised? Everyone says that it has not been raised since 1955, but I've seen a picture where it was.

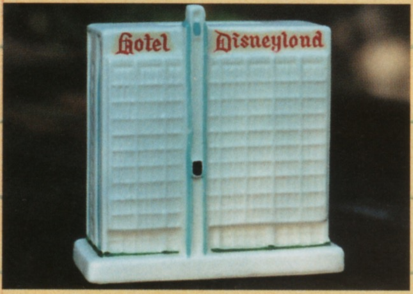
Shayne Manfredi
Mina, NV

You are absolutely correct! The Castle drawbridge was lowered for the first time when Walt Disney dedicated Fantasyland on Disneyland's opening day, July 17, 1955. It remained lowered from 1955 to 1983 when it was raised pending the debut of the New Fantasyland. The drawbridge was lowered for the second time in its history on May 25, 1983, during a rededication ceremony hosted by Walt Disney Attractions President Dick Nunis.

In my Disneyana collection I have a ceramic bank in the shape of the Disneyland Hotel. The lettering across the top front reads "Hotel Disneyland."

Was it called out that way in the original blueprint or when it first opened? Am curious to know if this is so or just an error on the part of the manufacturer.

John Cirica
Santa Clara, CA



According to Disneyland Hotel spokesman Joe Aguirre, the name has always been "Disneyland Hotel." However, when the Sierra Tower was erected in 1961 the design did not accommodate that configuration, so the positions of the words were reversed. When the Tower was added on to in 1965-66 the words were once more reversed to reflect the correct name "Disneyland Hotel." Your ceramic bank is most probably a replica of the early Sierra Tower.

Could you please settle a dispute between my husband and me? In the movie "Who Framed Roger Rabbit," who did the voice for Jessica Rabbit? I said it was Kathleen Turner, but he believes it was Shelley Long.

Betty Jo Holley
Bonita Springs, FL

You win! Kathleen Turner is the voice of the sultry Jessica.

I was privileged to visit Disneyland in 1988 with my wife and two young children. I found the ad for the *DISNEY NEWS* in the back of the program and subscribed. While I look forward each quarter to the arrival of *DISNEY NEWS* with eager anticipation, I feel that over here in the UK we are not as well served with Disney memorabilia and news as in the U.S.

My kids are 3 & 4, and are Disney nuts, languishing every day over the Disney sing-a-long tape. We are eagerly awaiting 1991 when we shall be heading out to Disney World for our second visit to a Disney Park. Keep up the good work with *DISNEY NEWS*.

(Mr.) R. Mountford
Basingstoke, UK

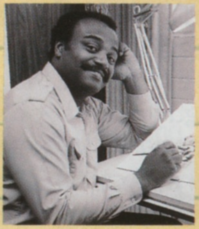
You and your family will soon have access to much more in the way of Disney as the time grows nearer to the opening of Euro Disneyland, scheduled for spring 1992. Be sure to read "Euro Disneyland: The Making of the Magic Kingdom" in this issue of DISNEY NEWS.

Missing Artists Surface!

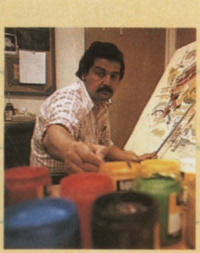
In the spring 1990 issue of DISNEY NEWS, *photos of two artists in two separate stories were misidentified. Unfortunately, no one could seem to find any photos of either artist — at least not in time for a summer correction. Finally, Wendy Garron of Walt Disney Imagineering (WDI) sent us a photo of Phil Mendez from the feature article "The Disneyland That Never Was," while Ed Sotto, also from WDI, identified the published photo as that of Eddie Martinez.*

Meanwhile, Garé (Mrs. Carl) Barks sent us a photo of her husband whose name accompanied a photo of Floyd Gottfredson in the Special Feature "From Cartoons to Comics."

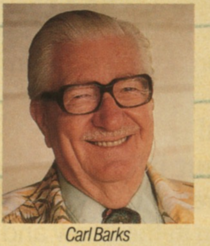
So, here we are at last, with everyone back to their own names.



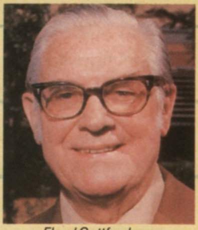
Phil Mendez



Eddie Martinez



Carl Barks



Floyd Gottfredson

PHOTO: BARBARA (E. B.) BOATNER

Somebody Goofed!

Thanks to alert readers Ann F. Boquard of West Seneca, NY, and Phyllis Hershkowitz, New York, NY, for reminding us it was Cary Grant, not Robert Wagner, who starred with Grace Kelly in the 1955 "To Catch a Thief." (Wagner starred in the '70s TV series of the same name.)

And to Joseph Dieter, Baltimore, MD; Guy Olson, Livingston, MT; Brian Martin, Mission Hills, CA; and Lynne Dwyer, Marlton, NJ, who all noticed that the Peter Ellenshaw painting of Disneyland was reversed in the feature "Talent Times Three."

Readers,
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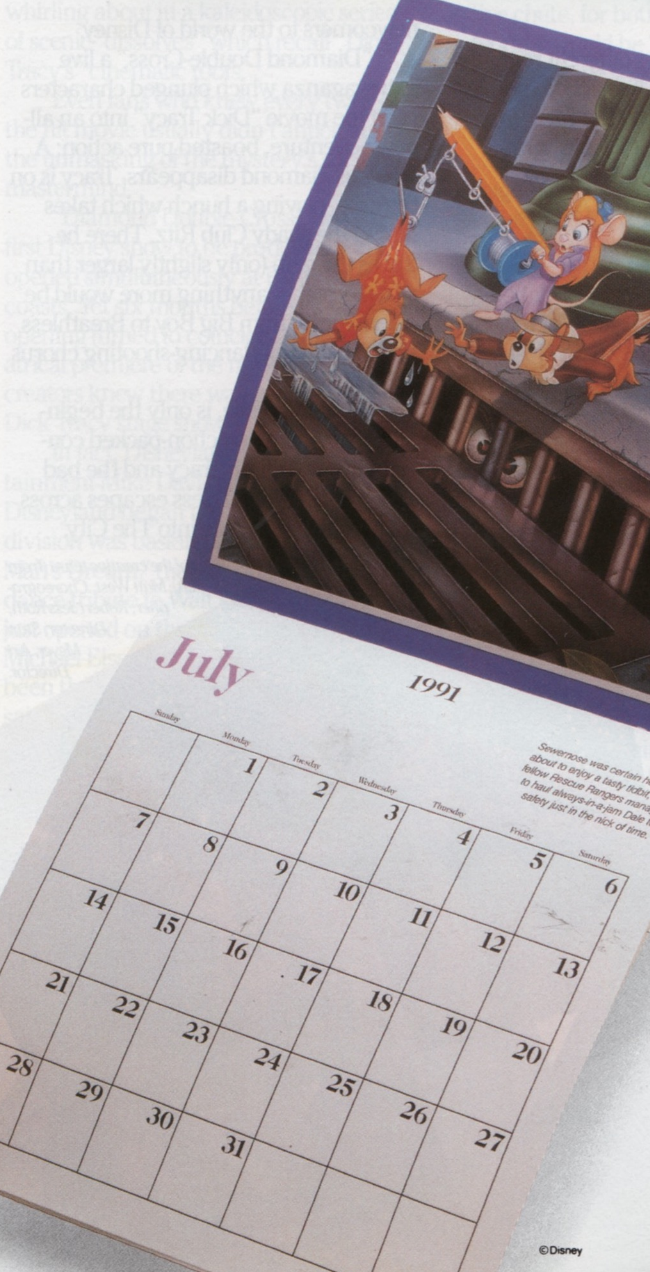
July
1991
Sunday
Monday
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Saturday
Sewernose was certain he was about to enjoy a tasty tidbit, but fellow Rescue Rangers managed to haul always-in-a-jam Dale to safety just in the nick of time.
1 2 3 4 5 6
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With our winter 1990 issue, *DISNEY NEWS* will celebrate its 25th Anniversary! To commemorate the occasion, we've rounded up the best of our "Suitable for Framing" art to create a spectacular calendar for 1991.

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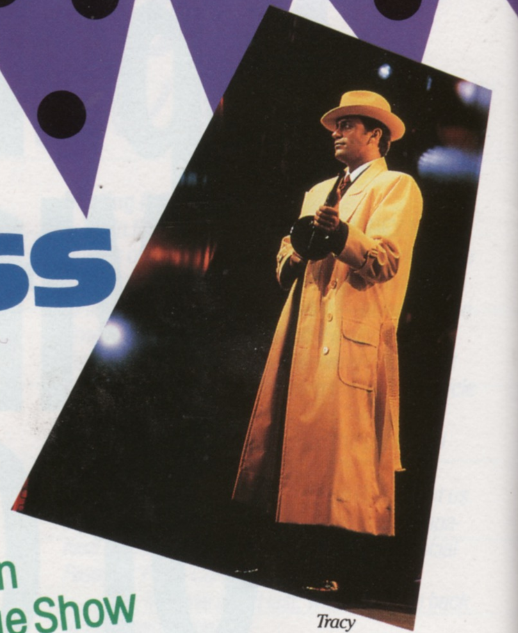
DIAMOND DOUBLE-CROSS SOLVED!

The Crooks Get the Hook in New Dick Tracy Stage Show



Tracy on call.

By John McClintock

During the summer season, guests to Disneyland Park in California and the Disney-MGM Studios Theme Park at Walt Disney World Resort in Florida encountered a new, slightly bizarre cast of characters. Roaming "city streets" done in vivid primary colors, bad guys and cops faced off in showdowns, mingled on walkways, and posed in a police line-up.

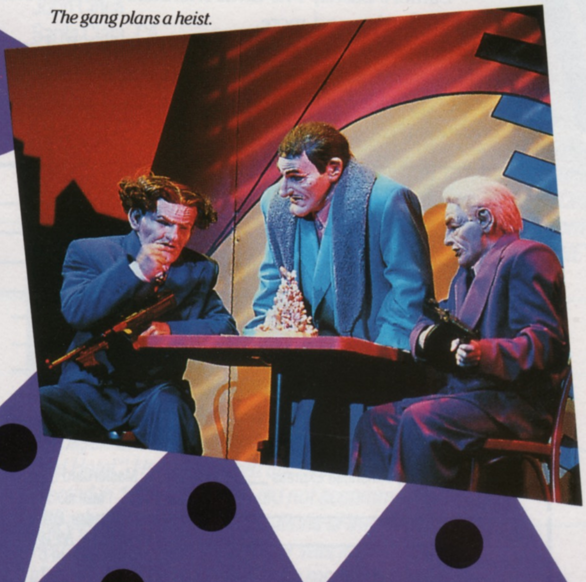
Of course, there's nothing new about running into odd-looking characters at a Disney Theme Park. But *these* weren't from the world of animated classics. They were denizens of a different region entirely: the distinctive live-action/comic book universe inspired by the *Dick Tracy* comics and Touchstone Pictures' summer movie blockbuster "Dick Tracy."

Colorful villains such as Al "Big Boy" Caprice, Flattop and Mumbles made themselves right at home — along with Tess Trueheart, Breathless Mahoney and, of course, Tracy himself — at the two Disney Parks. But they didn't just "mingle," they were also hard at work singing and dancing in what may be the biggest stage spectacular in Disney Theme Park history — a show unusual not only for its scope and sophistication, but for its cast of newcomers to the world of Disney.

"Diamond Double-Cross," a live extravaganza which plunged characters from the movie "Dick Tracy" into an all-new adventure, boasted pure action: A fabulous diamond disappears. Tracy is on the case, playing a hunch which takes him to the shady Club Ritz. There he traces the gem (only slightly larger than a basketball — anything more would be ostentatious) from Big Boy to Breathless and her singing-dancing-shooting chorus of Ritz Girls.

That, of course, is only the beginning. Following an action-packed confrontation with Tracy and the bad guys, Breathless escapes across the stage into The City.

The gang plans a heist.



Part of the creative team (from left): Matt West, Choreographer; Robert Jess Roth, Director; Stan Meyer, Art Director.

2-WAY WRISTRADIO

A romantic evening with Tess is interrupted.

"I'll find that diamond!"

Then, a fast-moving chase which sees the jewel passing from character to character, sending dancers and scenery whirling about in a kaleidoscopic series of scenic "dissolves" which recall "Dick Tracy's" cinematic roots.

Even fans who knew every twist of the hit movie usually didn't anticipate the unmasking of the mystery's surprise mastermind.

"Diamond Double-Cross" was the first Disney show to be produced and opened simultaneously at Parks on both coasts. Yet six months before its summer opening (timed to coincide with the theatrical premiere of the movie) not even its creators knew there was going to be a Dick Tracy stage show.

In fact, Disneyland Director of Entertainment Mike Davis recalls that as Disneyland began the year 1990, his division was basking in the glow of "One Man's Dream," the elaborate song-and-dance tribute to Walt Disney, which had just opened on the Videopolis stage. Michael Eisner had seen the show and been thrilled by it. "More than once he said it was the best show we'd ever done," Davis says. "He said it set a whole new standard we'd have to strive toward for all shows in the Parks."

But no one suspected they were going to have to strive again so soon. Then came "The Disney Decade."

Announced by Eisner last January, the "Decade" comprises extensive development plans for Disney properties on both coasts for the 1990s. First out of the creative chute, for both California and Florida, would be "an action-filled musical stage show inspired by the upcoming Touchstone release 'Dick Tracy.'"

A creative team for this new stage show needed to be assembled virtually in a matter of hours. It consisted of Bob McTyre as Executive Producer, Mike Davis as Producer, Robert Jess Roth as Director, Tom Childs as writer, Bruce Healey as Musical Director, Stan Meyer as Art Director, and Matt West as Choreographer. They had to devise a show that could work at both Videopolis in Disneyland and the more intimate Theater of the Stars at the Disney-MGM Studios. They had to rehearse cast members on both coasts.

And since the show had to have a plot, unlike a straightforward song-and-dance review, the team had to craft a story using characters from the movie.

One more thing: they had to do all this without actually *seeing* the movie. "Dick Tracy" was still in production. All the "Diamond Double-Cross" team had to work with was an early draft of the script, a few rough-cut sequences on videotape, some conceptual drawings, and early music

Part of the act at Club Ritz.

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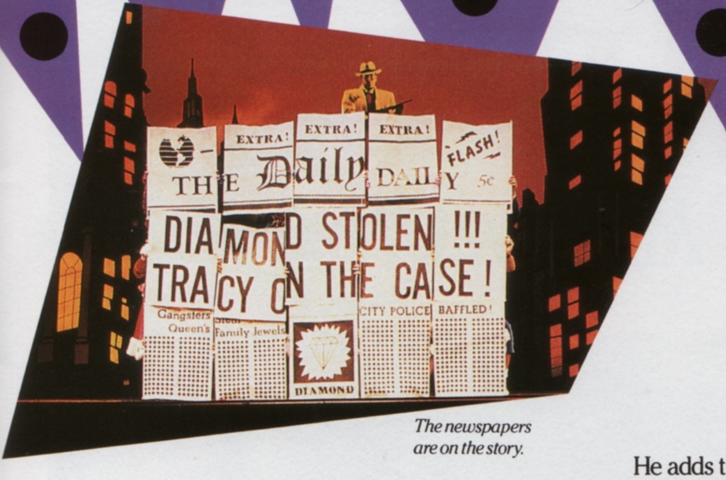


The newspapers are on the story.

A chase through The City.

choices which Healey had to adapt and combine with other material to create the stage show's score.

From the script and design fragments, the creative team was able to determine some things about the characters and, just as important, about the unique look of the film.

In adapting this look to the stage, “we tried to do really bold things,” Roth says. “Everything from the set design to the costume design, of course the lighting and the acting too. It's broad. It's big…big enough to fill a stage that, at Videopolis at least, is bigger than that of a Broadway theater.”

Roth, Meyer and West have all worked on New York shows, and “Diamond Double-Cross” was conceived with the style of Broadway productions and the dazzle of rock concerts in mind. Its special brand of show business energy and awareness didn't come easily, however. What with the short schedule, the bicoastal production and the elaborate staging concepts, Roth notes, “I can remember saying to Stan, ‘Do you think this will *ever* work?’”

It worked. Mike Davis, speaking in his role as “Diamond Double-Cross” Producer, states proudly, “It shows that we in the Parks can present a live entertainment experience that meets guests' expectations, even when those expectations are tied to a major film that the Disney Company has spent millions of dollars on.”

He adds that the success of “Diamond Double-Cross” is a tribute not only to the short-notice inventiveness of the creative team, but to the support and, at certain crucial points, the creative input of Michael Eisner and Disney Studio Chairman Jeffrey Katzenberg. “We've always known that we have their support, but they were more personally involved in the development and the massaging of this particular stage show than any show we've ever done,” Davis says.

Musical Director Healey confirms this. “We've never had anybody come out and get that involved in a production before. We found opportunities and made revisions based on input directly from Jeffrey and Michael.”

Director Roth adds, “You don't find that many people who can watch a show and tell you how to make it better…and be right!”

Constructive input from Eisner and Katzenberg is only one of the things that made the creation of “Diamond Double-Cross” exciting for the show's creative team.

“To want to do this kind of thing,” says Roth, speaking for all, “and then to be able to do it and to talk about it with these guys who've done such wonderful creative things, well, in a way it's like the perfect Disney story: dreams do come true.”

And the perpetrator is…(not who you're thinking!)

Breathless always did look good in bracelets.

Tracy likes to see his name in lights.

THE MAKING OF A MASTERPIECE

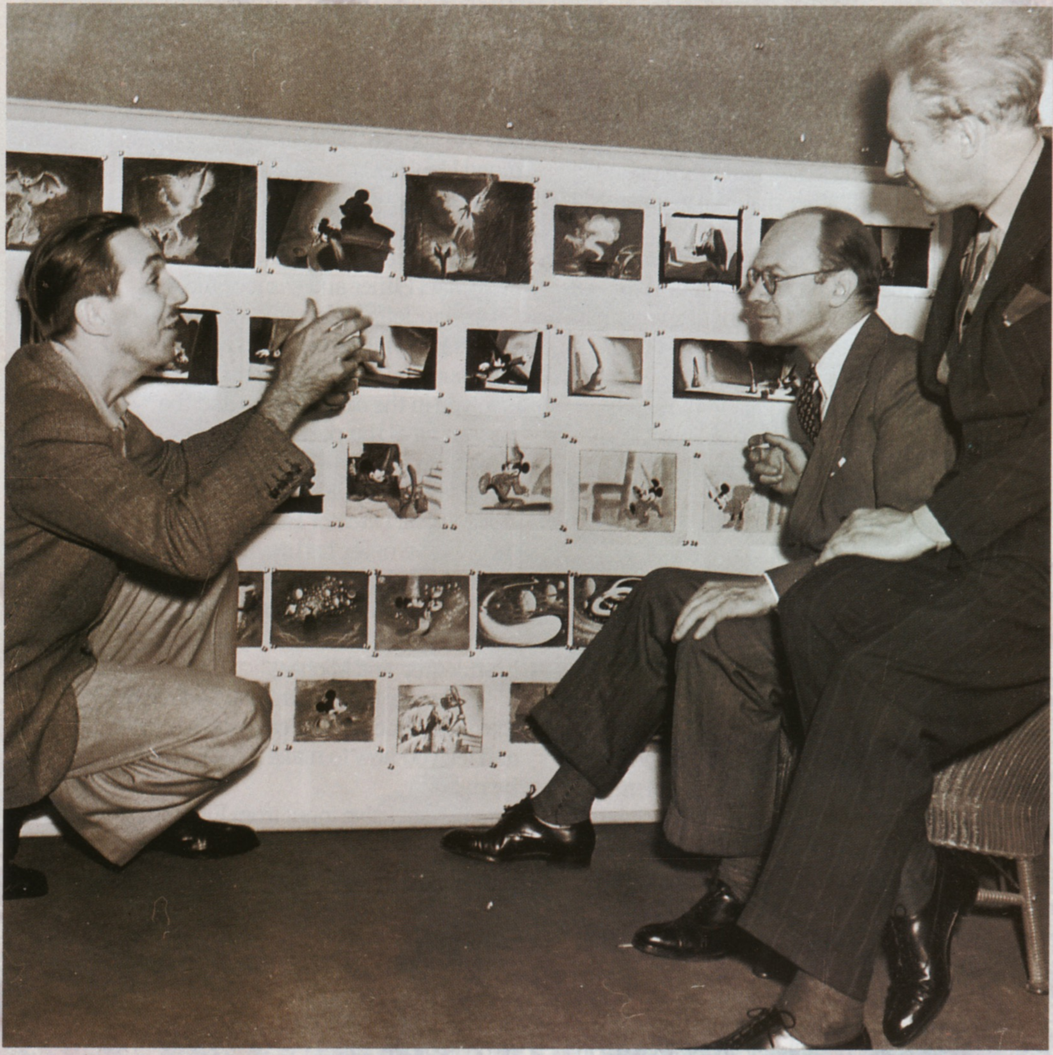
Restored, "Fantasia" Returns This Fall

By Leonard Shannon

After fifty years, Walt Disney's "Fantasia" is still one of the most daring, innovative and original motion pictures ever made. What began as an idea for a Silly Symphony cartoon became a two-hour, multi-million dollar concert feature demanding all the financial and creative resources Walt could muster. "I can never build another 'Fantasia,'" he said when the film was finally completed. "I can improve. I can elaborate. That's all."

This fall, moviegoers will have a chance to see "Fantasia" essentially as it looked during its premiere engagements in 1940-'42. Over the years Walt's musical masterpiece has been periodically reissued, but usually in altered versions. Now, after 24 months of painstaking lab work on both sound track and negative, the picture has been restored and is going forth, in pristine condition and original "square screen" aspect ratio, to theaters nationwide. It will also be shown in 70mm and modified Fantasound in some cities.

"Fantasia" consists mainly of seven concert pieces conducted by Leopold Stokowski, with commentary by musicologist Deems Taylor. Although the numbers are by Bach, Tchaikovsky, Dukas, Stravinsky, Beethoven, Ponchielli, and Mussorgsky/Schubert, Walt never thought of them as highbrow. "If the intellectuals like the film, that's a plus, but nothing more," he said. "'Fantasia' will last because music itself is lasting."

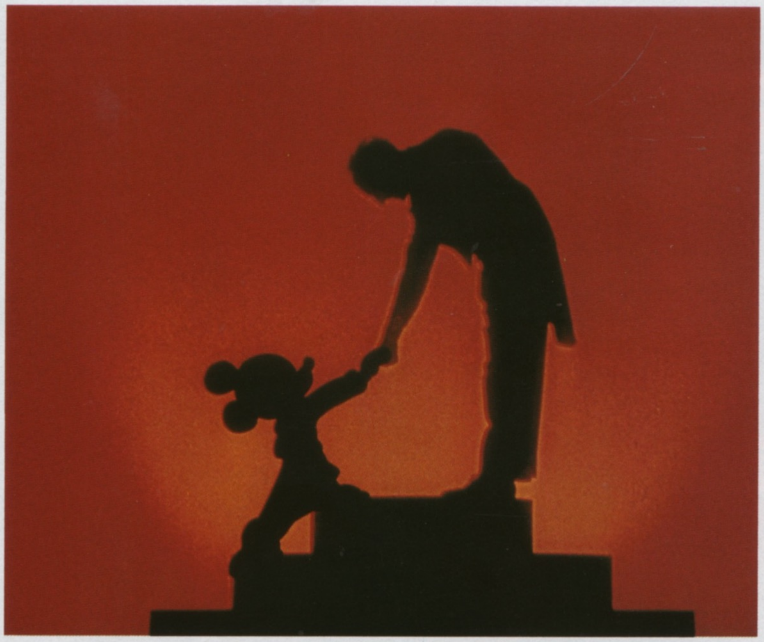


Storyboarding "Fantasia." *What began as a "Silly Symphony" starring Mickey Mouse in "The Sorcerer's Apprentice" with music conducted by Leopold Stokowski (right), eventually became Walt Disney's full-length animated classic, "Fantasia," featuring commentary by musicologist Deems Taylor (center).*

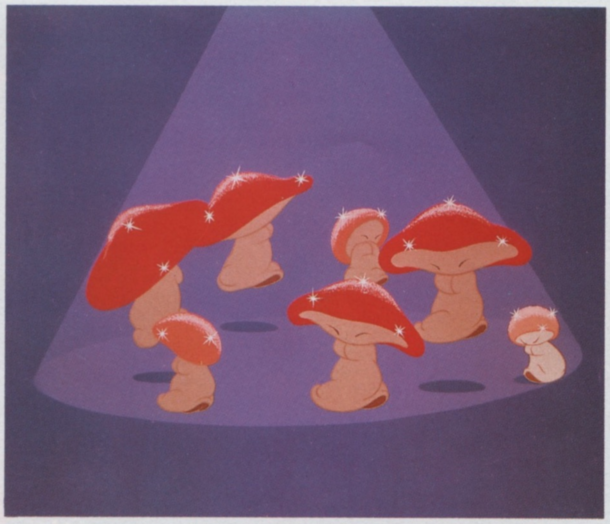
The movie came about because Walt was looking for a way to upgrade his nearly plotless silly symphony cartoons, which were in danger of extinction following the tremendous success of "Snow White and the Seven Dwarfs." He heard of "The Sorcerer's Apprentice" by Paul Dukas, an orchestral piece based on a legend, and acquired film rights to it. He then began thinking of well-known conductors who could give the project prestige.

"I was having dinner alone in Chasen's restaurant," Leopold Stokowski reminisced much later, "when Walt Disney, who happened to be dining nearby, called across to me, 'Why don't we sit together?' Then he began to tell me about his plans for 'The Sorcerer's Apprentice,' and asked if I liked the music. I said I liked it very much and would be happy to cooperate with him."

Once Stokowski was signed to record the music, Walt cast Mickey Mouse in the title role. There was ample chance for humor in the mishaps of a novice wizard with limited talent for making magic, and Walt's artists and writers jumped at it. They named the sorcerer Yen Sid after their boss (even caricaturing some of Walt's facial expressions), and came up with gags like having Mickey lick his finger to turn a page in the sorcerer's book while drowning in a whirlpool. But nobody was laughing



Conductor's Apprentice. *In this classic scene following "The Sorcerers Apprentice," renowned conductor Leopold Stokowski and a triumphant Mickey Mouse congratulate each other on a job well done.*



Mandarin Mushrooms. *The second section of "The Nutcracker Suite" is "Chinese Dance," performed by mushrooms looking quite Oriental with their crowns peaked to form coolie hats.*

Opening Night. *Their collaboration a success, Walt Disney and Leopold Stokowski proudly show off the opening night "Fantasia" program to Lillian Disney.*

when the cost of the 10-minute cartoon hit $125,000 — over three times the cost of an average Silly Symphony. Realizing that a short subject could never earn back that much money, Walt had an idea. "Why don't we make a bigger picture with all kinds of music?" he wondered. And that led to "Fantasia," a title suggested by Stokowski — who pronounced it Fanta-zeeah, and the concept that became a slogan: SEE the music, HEAR the picture.

Walt, Stokowski, Deems Taylor, and the heads of various Disney Studio departments listened to hundreds of recordings before choosing the program for "Fantasia." One of the selections was "Toccata and Fugue in D Minor" by Johann Sebastian Bach, which Walt's artists would depict as a series of abstract images. Walt, who admittedly was untutored in classical music, told a joke on himself: "When Stokowski and I first got together on 'Fantasia,'" he said, "Stokie kept plugging the Toccata and Fugue number. I didn't mind; I told him to go ahead. But it wasn't until a couple of months later that I realized Toccata and Fugue was a musical phrase, not a love story about a couple like Samson and Delilah."

Given the range of the other numbers, Walt's creative staff had a field day. They envisioned "The Nutcracker Suite" as a nature ballet danced by flora, fairies and fish through the changing seasons. "Rite of Spring" depicted the evolution of life on earth. "The Pastoral Symphony" became a merry romp with fauns, Bacchus, centaurs and centaurettes interrupted by the thunder of the gods. "Dance of the Hours" suggested a burlesque ballet performed by ostriches, hippos, elephants and alligators. "Night on Bald Mountain" was paired with "Ave Maria" to illustrate the struggle between good and evil. Artists used new techniques and new media, including pastel chalk, watercolors, oils, transparent paint, drybrush and stipple airbrush. Ray Huffine, a background painter, even used boysenberry jam to achieve a new color he was seeking for some tree leaves in "The Pastoral Symphony."

Walt, too, was getting carried away. He talked of presenting it in 3-D on a wraparound screen with stereophonic sound, and asked Bill Garity, head of the Sound Department, to devise such a system. While 3-D and wide screen projection failed to materialize, Garity did come up with a directional sound system that was "very effective, and can produce a degree of dizziness on the part of the listener." Because of that dizziness

Disney Fan. *Shirley Temple at the opening of "Fantasia."*

A Classic. *Robert Stack and Betty Grable peruse "Fantasia" program.*

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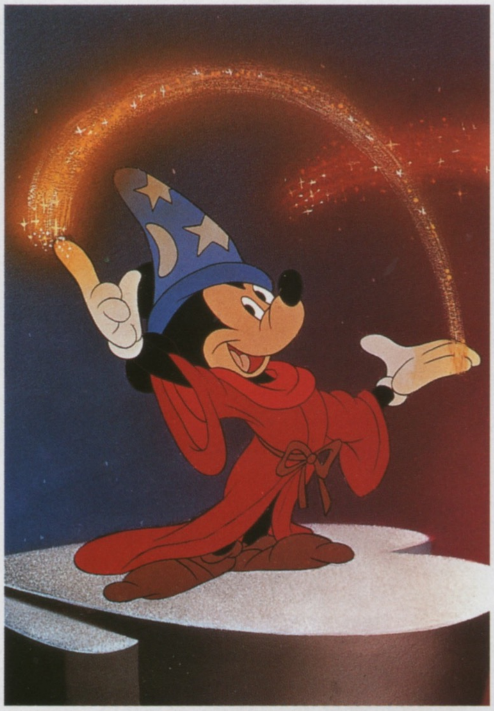
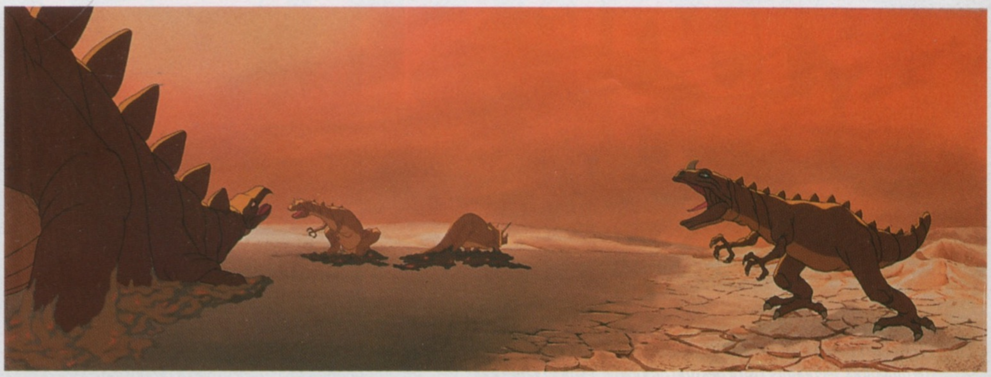


Magical Mishaps. *With the cost of "The Sorcerer's Apprentice" over three times that of an average "Silly Symphony," Walt decided to think "big."*



Long, Long Ago. *To Walt, Igor Stravinsky's "Rite of Spring" evoked images of the emerging earth, evolution, and prehistoric creatures. To help his artists visualize the behemoths, Walt advised: "Draw a twelve-story building … convert it into a dinosaur and animate it."*

and the similarity to the name Disney, Walt's technicians jokingly called it the "Dizzy" Speaker System. But it proved to be the forerunner of the revolutionary Fantasound which was installed for roadshow engagements of "Fantasia."

With more than a thousand employees working on "Fantasia," and with odd comings and goings at the Studio, word soon spread that something highly unusual was under way there. Curious though it may have looked to outsiders, what actually was happening related directly to Walt's quest for accuracy and authenticity.

A group of ballet dancers were taken to the Studio, where they performed the traditional passages of "Dance of the Hours" over and over again. As they grew weary, they also grew awkward, and at that point sketch artists were able to capture on paper a suggestion of ballet at its slaphappiest. Other artists followed the Ballet Russe on its tour of California, sketching dancers as models for the film's terpsichorean alligators, elephants, ostriches and hippos. A 300-pound actress was hired to dance like a hippo so animators could study weight in motion. A tall, angular dancer burlesqued an ostrich. Female employees who had studied ballet danced for a camera crew to the strains of a portable, hand-wound phonograph in a vacant yard near the Studio.

The first time Walt heard Igor Stravinsky's "Rite of Spring" he exclaimed, "This is marvelous! It would be perfect for prehistoric animals." He urged his artists to visualize the earth as it appeared seventy million years ago, and soon they were deep into paleontology. When Stravinsky himself visited the Studio, he found storyboards illustrating his composition filled with sketches of prehistoric life, all as accurate as research could make them.

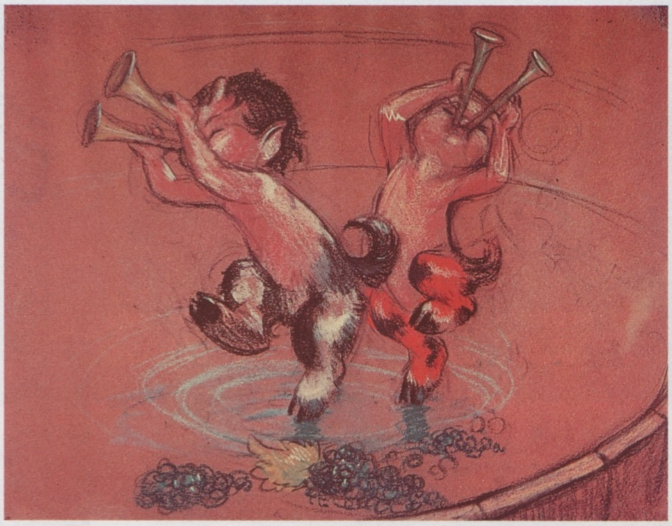
The revels and gamboling of mythological creatures in "The Pastoral Symphony" number gave Walt a few anxious moments. As described by film historian Charles Solomon, "Inspirational sketches featured languid, barebreasted nymphs lounging by rainbow-colored pools. As work progressed, the maidens were changed to centaurettes, but the new designs were drawn topless. It's unclear whether the Hays office (the movie industry's self-imposed censorship body) actually intervened or Walt merely feared it might, but he had his animators add the demure flower brassieres the centaurettes wear in the finished film."

When the time was right, Walt took a contingent of his story directors, musicians and technicians to the acoustically superb Academy of Music in Philadelphia, where he had Stokowski and the Philadelphia Orchestra record all the music in "Fantasia" (except the previously recorded "Sorcerer's Apprentice"). Later, Stokowski himself blended the tracks to get the exact mixtures of sound he desired.

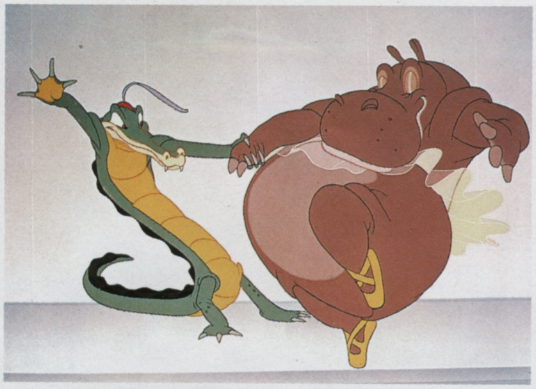
Finally, after three years and an expenditure of $2,280,000, "Fantasia" was completed. Walt Disney and his cohorts, from the richness of their talent and imagination, had created a new kind of entertainment — visual music.

"Fantasia" premiered on November 13, 1940, at the Broadway Theater in New York City — the same theater, under its former name of the Colony, where Mickey Mouse had made his debut in

Re-creating Evolution. *Among the luminaries visiting the "Fantasia" set were noted biologist Dr. Julian Huxley (holding "Rite of Spring" model) and famed astronomer Dr. Edwin P. Hubble.*



Partying in Paradise. *Envisioning a host of reveling mythological characters in Beethoven's "The Pastoral Symphony," Walt's artists came up with a few concepts that gave him some anxious moments.*



Light on Their Feet. *Artists followed the Ballet Russe sketching dancers for the alligators, elephants, ostriches and hippos of "Dance of the Hours."*

Dead on Their Feet. *Dancers performed "Dance of the Hours" for hours — their weary moves producing a look of slaphappy ballet.*

"Steamboat Willie" twelve years before. Filming on the picture continued almost literally up to the last minute. The closing scene and entire last reel of sound track were flown in from California and delivered to the theater just four hours before show time.

The Broadway was equipped to present the film in Fantasound, Walt's pioneer stereophonic sound system which had been perfected in conjunction with RCA engineers. With several speakers behind the screen and others placed on the sides and rear of the auditorium, the sound seemed to follow the action on the screen. The effect on audiences was electrifying, but the effect on theater owners' pocketbooks was numbing. Fantasound was expensive. Each unit took four weeks to assemble and two weeks to install. The weight of the equipment ran to 2-1/2 tons, as compared to 800 pounds for average sound projection. To screen "Fantasia" in Fantasound, the entire theater had to be rewired and the projection booth enlarged to about four times its size. Consequently only 14 theaters had the installation which, since "Fantasia" presumably would run forever, was designed to be permanent. (In 1958 the Studio received a plaintive letter from a theater owner in Ohio asking what on earth he was to do with his Fantasound equipment. It had been idle since 1941.)

"Fantasia" made headlines wherever it opened. "What is it," asked the *Boston Globe*, "a motion picture, a symphony concert or an art exhibit?" To get an answer the newspaper sent its film, music and art critics to review "Fantasia," along with a couple of fashion editors and a photographer to cover the society set on opening night.

In Los Angeles, the stars turned out en masse. Mr. and Mrs. Walt Disney and Leopold Stokowski were on hand at the Carthay Circle Theater to greet Shirley Temple, Mary Martin, Robert Montgomery, Edgar Bergen, James Cagney, Robert Stack, Betty Grable, and other luminaries.

The reviews were as diverse as the movie itself.

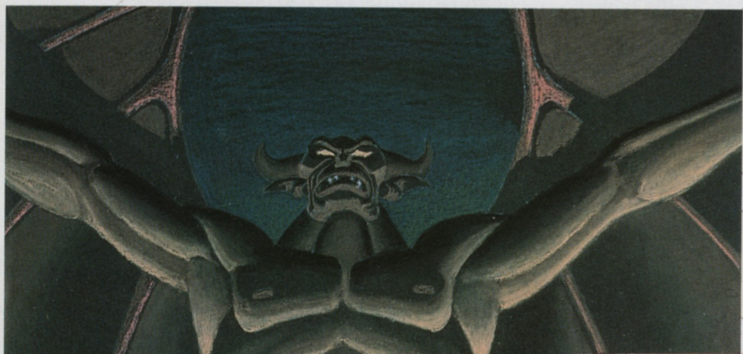
"'Fantasia' is the most outstanding cinematic accomplishment since the advent of talkies."

"'Fantasia' is good fun."

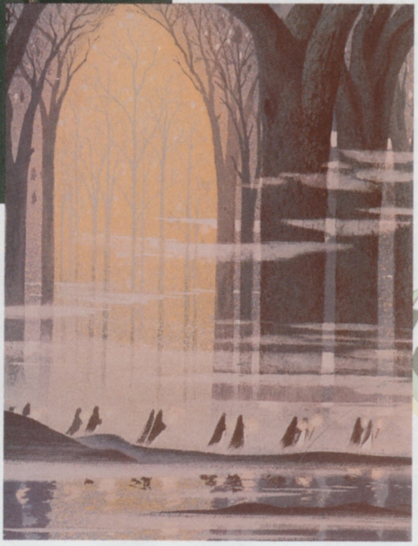
"'Fantasia,' the newest thing in the world of entertainment, baffled a brilliant first-night audience. It was greeted with great enthusiasm, if not astonishment."

But there were to be no more experiments like "Fantasia" for Walt Disney. Audiences balked at paying roadshow prices for children, pressures of war in Europe choked off the Studio's foreign revenues, and owners resisted converting their theaters to Fantasound. The costly stereophonic sound system was abandoned in 1941, and the following year "Fantasia" was released conventionally. RKO, then Disney's film distributor, lopped 39 minutes from "Fantasia's" two-hour running time and sent it out as half of a double bill with "Valley of the Sun," starring James Craig. Although it lingered in the red after being marketed that way, "Fantasia" eventually turned a profit and went on to take its place in the pantheon of Disney classics. Artwork from the film is prized by collectors. A drawing from the "Night on Bald Mountain" sequence sold at auction recently for $4,300. This is believed to be a record for a pencil animation drawing.

"Fantasia." Once ahead of its time, now a genuine movie milestone. Restored to spectacular perfection, it is sure to find still another audience and stir up yet more controversy. After all, there never was anything like "Fantasia" before — nor will there be again.



The Profane. *In the "evil" segment of the finale, spirits rise from their graves and travel to Bald Mountain to worship Tchernobog, the Black God.*



The Sacred. *Ultimately, good conquers evil, night turns into day, and the film closes with the "Ave Maria."*

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MUSIC! MUSIC! MUSIC!

Restoring Sensational Sound to "Fantasia"

By Robyn Flans

Once Terry Porter convinced "Fantasia" producers that he should be the one to restore the legendary film's music tracks, "Fantasia" became both a mystery and a joy to unravel for the Disney Sound Mixer.

"There are many companies which specialize in cleaning up old albums and putting them to CDs, but they generally address the project in a very technical way. I wanted to take a different approach with 'Fantasia,'" he explains, "a little less technical than theirs."

As Porter began to probe the mystery of "Fantasia's" sound, he noticed that something wasn't quite right.

"There were some interesting pans and phasing problems that I couldn't identify," he says. "The original mixers did a lot of panning with the instruments. For instance, if Mickey was to enter from the right, there would be a trumpet entrance coming from the right and it would follow Mickey across the screen. But when we were playing it on the modern-day Dolby stereo system, it wasn't quite gelling.

Although an innovative idea, Fantasound was doomed by the sheer immensity of its proportions — and installation cost.

Then he uncovered Fantasound.

"I sensed there was more that I didn't know, he says, "so I went into the Disney Archives to find out exactly what the source was and what it represented.

"Now, what's interesting is that all theater playback systems today are very similar to what Disney developed in 1939. Today's two-track optical Dolby stereo is left screen, center screen, right screen and then one big auditorium sound. Dolby stereo's latest technology is called '70mm split surround' — that is left screen, center screen, right screen, left wall and right wall. This was developed just a few years ago," he says, "but that's pretty much what Disney did in 1939, except they threw in one more dimension — the rear wall. Dolby does it with mag (magnetic) tracks; Fantasound had to do it with relays and amplifiers."

Symphonic conductor Leopold Stokowski adapted musical reproduction techniques to the problems of orchestral execution.

Now Porter had his direction. The restoration process was done in three phases, he says. "Phase one was restoring the soundtrack; phase two was putting it to the modern day format of Dolby stereo; and phase three was 'Let's see if we can duplicate Fantasound.'"

Phase three was easier said than done.

"Originally, the Fantasound track was recorded on Nitrate Optical, which disintegrates," Porter explains. "In 1955, as this was nearing the end of its lifetime, magnetic recorders were just coming in, so it was decided that the track should be transferred before it was too late to salvage it.

"Since Disney did not yet have any magnetic machines, they took the optical tracks into the theater, played them back over class A telephone lines to the RCA building in Burbank which did have mag recorders, and ran it through the Fantasound system.

"That's the source we worked from — a three-channel mag transfer via phone line from 1955. You can imagine how noisy that source was! We wanted to be sure that we didn't mess with Stokowski's music. Clean up the track, yes; alter the music, no.

"Our goal," Porter concludes, "was to put the sound into a 1990 format, but in such a way that it would come close to what somebody would have heard back in 1941. I think we achieved that."

"Fantasia's" musical score was recorded by the Philadelphia Orchestra, conducted by Leopold Stokowski.

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HAVE WE GOT A DEAL FOR YOU!

What's Behind Door Number 1 . . .2 . . .3?

By David Fisher

The three most famous doors in television history are back, and they're at the Disney-MGM Studios Theme Park in Florida.

The doors, of course, belong to "Let's Make a Deal®," the popular and enduring game show classic currently taping at Sound Stage One for airing weekday mornings on NBC. This latest version of the show, which first aired on NBC in 1964 and ran for more than 20 years on both NBC and ABC, and then in syndication, features the largest, most elaborate set ever built for a game show, as well as a new host, Bob Hilton, who has replaced "Let's Make a Deal®" legend, Monty Hall.

But wait! This time out the fabulous game show is not just for television viewing. In an unprecedented twist, not only can visitors to the Disney-MGM Studios Theme Park audition for a spot on the televised show, they can also participate in daily *attraction* shows that will also afford them the opportunity to win great prizes — just like the network version. Almost.

The attraction shows take place up to ten times a day when the NBC show is not in production, and are hosted by Disney entertainment hosts using the actual "Let's Make a Deal®" set on Sound Stage One. Eventually, the attraction shows may be videotaped with copies available for purchase.

The TV show, which returned to the air in July after a four-year hiatus, has been jazzed up for the '90s with a new set, a new host and a new feel. However, as producer Bruce Starin of dick clark productions, Inc., which is producing the new version for NBC, points out, the changes are more evolutionary than revolutionary.

"The show is basically the same show it's always been," says Starin. "The host comes out and gives someone some money or a product and asks, 'Do you want to keep what you have or do you want to trade?' and we're off. There will be some new deals and games, but it's basically the same show."

Along those lines, the show also features traders dressed up in the same wacky costumes they used to wear on the old show. But now, as then, contestants are never encouraged to come as chickens, kumquats or American flags.

In fact, when "Let's Make a Deal®" premiered in 1964, none of the contestants wore costumes, nor did they jump up and down and kiss original host Monty Hall. Things didn't get out of control until a man showed up with a sign one day asking Hall to pick him. When Hall did, people began bringing increasingly outlandish signs and then costumes, all in an attempt to outdo each other to get on the show. To this day, the show has never provided traders with costumes and signs. All the grape, cowboy, and crayon costumes were made by the contestants themselves.

But there have been changes made in "Let's Make a Deal®" as the show has entered the '90s and its fourth decade on the air.

"We have two things going for us in this show as opposed to the old show," says Starin. "One is the change in technology over the last few years. The other is that we have a new host, Bob Hilton."

He says the changes make for a wilder, more inventive show.

"In the old days, even the last time they did this show (in 1986), cameras were much larger, much bulkier and much heavier," says Starin. "Plus, they didn't have the scope or the technological advances they have now, which means that

Guests who participate in the attraction game show — as audience members or "dealers" — experience all the elements of the TV show — a savvy host who wants to deal, outlandish costumes, gut-wrenching decisions, prizes, and hilarious "zonks."

gives us a lot more movement and a lot more mobility with the cameras. In the old show you saw the trading floor, you saw the curtains. That's it. In the new show you're *on* the trading floor. You're right in the middle of the action."

And then there's the set — the largest, most elaborate ever built for a game show. Some of its features are the *de rigueur* mystery doors, neon "waterfalls" and palm trees, dazzling lighting effects, and a 16-screen video wall that will sometimes serve as a fourth door or curtain.

"The video wall enables us to shoot prizes and locations around Walt Disney World," says Starin. "We can also show film clips, all types of video graphics, sets and special effects that have never been seen before because we didn't have the technology to do it."

Another factor is the size of Sound Stage One at the Disney-MGM Studios Theme Park.

"The old shows never had more than 40 or 50 people in the studio audience," explains Starin. "This one is going to have almost 800. It's going to be a whole new experience for all of us. The idea of us having that many people in the audience makes this no longer a game show but an event. And that's what we're trying to do, make this a big, bold, wonderful party."

The second big change in the show is the arrival of Hilton, who replaces the original host, Monty Hall.

"Bob Hilton is a whole new feeling, a whole new personality," says Starin. "He's a nice, charming, down-to-earth guy. I think Bob will bring an extra dimension to the show because he's everything we were looking for in a host."

The attraction version of "Let's Make a Deal®" is similar to the TV version in that guests actually wheel and deal for prizes. And what might you find behind the door of your choice? Well, how about a Cruise-and-Disney-Week vacation for a family of four on Premier Cruise Lines (The Official Cruise Line of Walt Disney World), elegant objects of art from the talented artisans of Arribas Brothers, the latest fashions in high quality sunglasses from Serengeti Eyewear by Corning Optics, or three-day accommodations at the festive new Walt Disney World Dolphin Hotel?

Prizes for the attraction show have also been contributed by Atari Computer, The Company Store (high quality catalog company), Coppertone, Delta Air Lines, Walt Disney Home Video, The Goodyear Tire Company, Lorus Watches, and M&M/Mars (a Division of Mars, Incorporated).

"Because we do the show several times a day we've tried to provide an interesting variety of prizes," says Disney Imagineer Ross Osterman, one of the attraction's show writers, "of course, they can't all be cars or boats or a houseful of furniture." He adds, "This is an unusual project in that no one has ever attempted to turn a game show into a theme park attraction before."

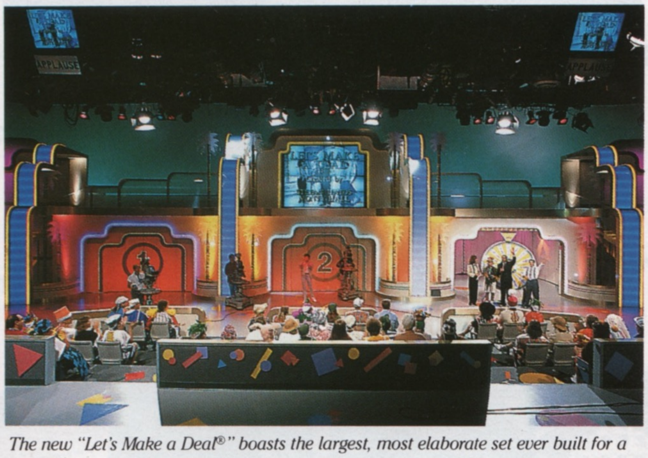
While the TV show relies on its extravagant prizes, the attraction show also offers great prizes while adding an emphasis on developing fun "deals."

"We watched a lot of the old 'Let's Make a Deal®' shows and we discovered that a lot of the deals were interesting because they gave away a spectacular array of prizes," says Steve Tatham, another of the attraction's show writers. "But there wasn't much of an edge to the way they did the deals. We've come up with deals that are a bit more clever and a lot more theatrical. We spiced them up and we hope they stand on their own."

Besides offering prizes, the deals serve as springboards to humorous bits and outlandish stunts. One deal features a pizza with cash prizes or a key to an exciting and unusual deal in each slice of the pie. Another revolves around a birthday party for a youngster in the audience.

Osterman says that the birthday deal is perhaps the most challenging of the deals.

"No one's ever included kids in a game show like this before," he says. "And because of that, we didn't know what to expect. Will the kids behave? Will they cry?



The new "Let's Make a Deal®" boasts the largest, most elaborate set ever built for a game show.

Theme Park guests selected to "deal" are provided with wacky costumes to emulate the excitement and fun of the TV show.

At one point in the show, the host wanders through the audience looking for quick deals to offer unsuspecting traders.

Of course, not every deal ends behind the door. Some guests trade their winnings for an opportunity at the "big spin." But buy, sell or trade, each contestant makes their own choices, and it's all in fun — so how can you lose?

We were so concerned about all of this, because we want it to be *fun* for the kids, a real birthday treat, that early on we decided not to have any zonks in this deal."

In another departure from the TV show, guests at the attraction show will be provided with costumes to dress up in.

"We feel that it's (wearing costumes) become such an essential element of the show," says Osterman. "It's what people expect from the show. Yet, we don't want people showing up at the front entrance of the Theme Park wearing chicken suits just so they can get on the show. So we decided to provide our guest traders with outlandish outfits."

Bob Hilton and the other regulars from the TV show are not involved in the attraction version, but there are some colorful personalities just the same.

"We have cast some *very* talented individuals and they will rotate among the three parts we have," says Tatham.

Those three roles include the host, who emcees the show; the co-host, who displays the curtains and the prizes; and the announcer, who describes the prizes.

"The announcer is the ultimate Don Pardo," adds Tatham. "The co-host is a very campy version of your normal co-host/model. And the host is your Bob Hilton/Bob Saget type."

To add to the fun, any of the three parts can be played by male or female actors.

"It leads to some very interesting and funny situations," says Tatham.

Both the TV and attraction versions of "Let's Make a Deal®" are running indefinitely at the Disney-MGM Studios Theme Park. How long they run depends entirely on how well the TV show fares in its return to morning television.

But to hear producer Starin tell it, the show is a guaranteed winner, in part because people love the game as much now as they did 20 years ago.

"Nobody loses anything on this show," he says. "Contestants buy, sell and trade, and it's always their own choice. You never ever force them to do anything. They make their own decisions, which is why people give away $20,000 cars and still jump all over Bob (Hilton), thanking him for the opportunity to be on the show. It's moments like that which demonstrate why this show is always a success."

So…you, there in the grapes, what'll it be — what's in your hand, or what's behind the curtain?

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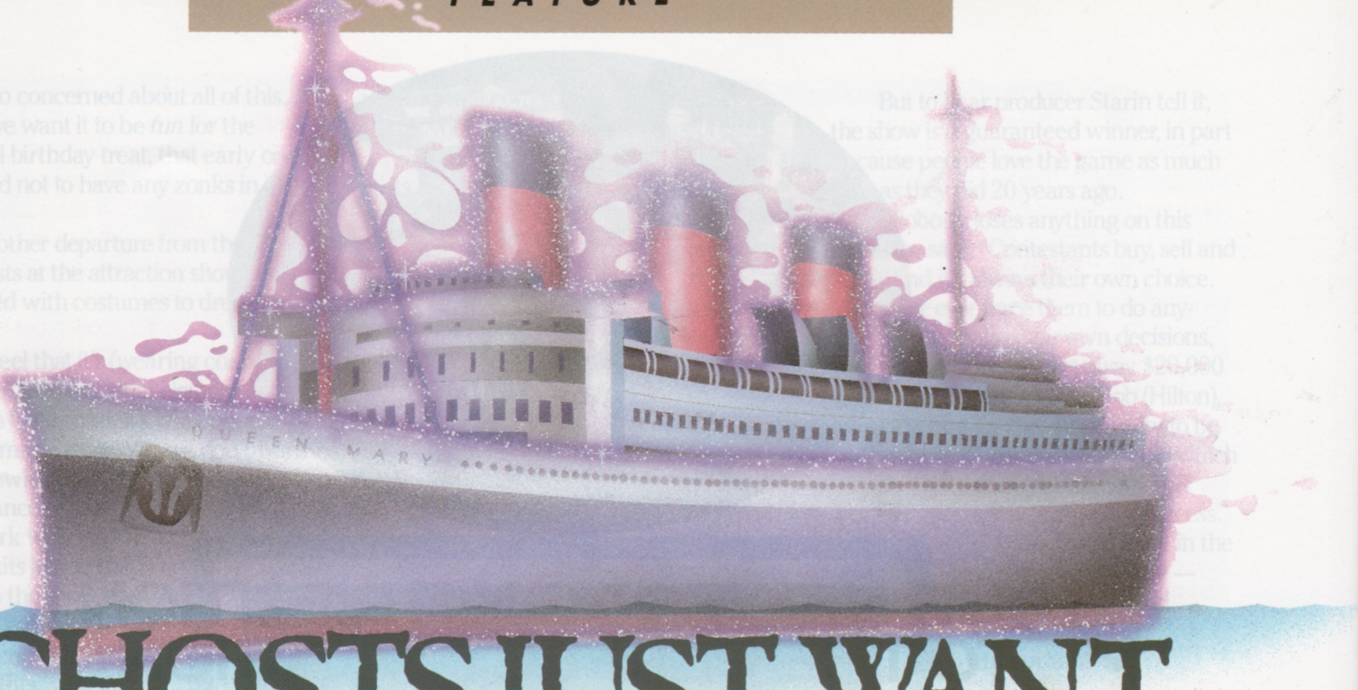


GHOSTS JUST WANT TO HAVE FUN

ON THE QUEEN MARY, NOW YOU SEE THEM, NOW YOU DON'T

By John McClintock

An aura of romance surrounds the Queen Mary. It is the romance of another era, and anyone who's ever stepped on board this historic ocean liner, either in her heyday as the paradigm of floating luxury or at her present berth in Long Beach, California, has sensed it.

But as Halloween approaches, the romance of the Queen Mary takes on a tinge of melodrama — and sometimes offbeat comedy. Those most familiar with the Queen Mary relate some tales whose "romantic" elements are unconventional, to say the least. According to these stories, the Queen Mary seems to have become a haven for some ghostly inhabitants.

Ever since the Queen's reincarnation, nearly 20 years ago, as a Southern California tourist destination, crew members and guests have reported eerie phenomena and cases of seemingly supernatural mischief. On a few startling occasions, people have actually seen what they believe are ghosts.

"Sometimes things happen here that cannot be explained," declares William Thompson, a security training officer who has worked aboard the Queen for nine years. "There's nothing here to hurt you — I'll swear to that — but there are alarms that go off when there's no one around, and doors that open by themselves. And there are certain areas on the ship where there are cold spots, hot spots, sounds that don't fit, strange feelings."

Chief among these "haunted" areas, according to those who know the ship and its ghosts, are "Shaft Alley," where guests may go below decks to view the shafts of the ship's propellers, and the lavish but shadowy first-class pool area, which can be visited by guests on the special Captain's Tour. In these spots, some claim to have had firsthand encounters with spirits.

In fact, Shaft Alley was the location for the closest thing to what might be described as a "confirmed" ghost sighting aboard the Queen. Here, almost ten years ago, tour guide Nancy Wozny was alone, closing down the tour route for the day, when she sensed someone behind her on the escalator. Turning to glance over her shoulder, she saw a dark, bearded man, dressed in blue coveralls, standing directly behind her.

That in itself must have been startling, but Wozny was even more astonished when she stepped off the escalator and turned aside to let the man walk

Seaman John Pedder is the most thoroughly documented of the Queen Mary's ghosts, and the only verified sighting. Behind (or through) "John" (at Door #13) is the escalator on which he escorted Nancy Wozny.

past. He had disappeared. She was once again alone.

A few years later, television producers doing a program about the Queen Mary's ghost tales investigated Wozny's story and the history of the Shaft Alley area. They discovered that in 1966, when the Queen was nearing the end of her seagoing days, a young seaman named John Pedder met his death in Shaft Alley while trying to slip through an automatically closing watertight door during a routine fire drill.

William Winberg, staff historian at the Queen Mary & Spruce Goose Entertainment Center in Long Beach, has verified the story of Pedder's death. He notes ironically, "When I was a tour guide I never used to tell that story because, when you put it all together, it seems so unbelievable. I mean, if you wanted to *make up* a ghost story, this would be it: with the door closing and alarm bells going off. And to top it off, it just happened to be watertight door number 13! It wasn't until I got into these files that I found out this was the accident we probably had more paperwork on than any other."

The spirited revelers of the Queen Mary seem to particularly enjoy the ship's indoor pool. No water? They'll bring their own.

The eerie saga of Nancy Wozny's Shaft Alley encounter doesn't end with the historical coincidence of John Pedder's death, however. After some effort, the investigating television producers were able to locate photographs of John Pedder. They presented them, mixed in with a variety of other old photos, for Wozny's examination. Without hesitation, she picked Pedder as the one most closely resembling the man she had seen standing behind her on the escalator.

If John Pedder is haunting the Queen Mary, however, it appears that he is not alone. Twenty years' worth of mysterious stories have brought to light a whole swarm of spirits, most of them far more playful than the solemn specter encountered by Nancy Wozny.

In the first-class pool area, for example, the ghosts — if ghosts they be — behave more like bygone party animals than forlorn accident victims. Figures clad in various forms of old-fashioned swimwear and party attire have been spotted here by tour guides and guests. The most frequently reported are an elderly woman in a '30s-era bathing suit and a lively young girl in a '60s-style miniskirt. And even when the poolside spirits refuse to appear, Queen Mary staffers report, they carry on, unseen. "I worked the Third Shift (called, appropriately enough, the "Graveyard Shift") for over four years," security officer Thompson reports. "And I'd get calls to go to that area because alarms had gone off. I'd find out no one had been there. So I started thinking someone was playing pranks — there *is* some prank-playing about this, because the story's out. I was checking the doors and I heard splashing in the pool, so I went in there. And there was nothing." A pause. "Except, the water in the pool was moving and there was water on the floor, as if someone had just climbed out."

Other crew members on after-hours shifts have reported hearing the sounds of a full-scale pool party going on in the area, only to find that the pool was empty — even, in some instances, of water. But water or watery footprints were found at poolside.

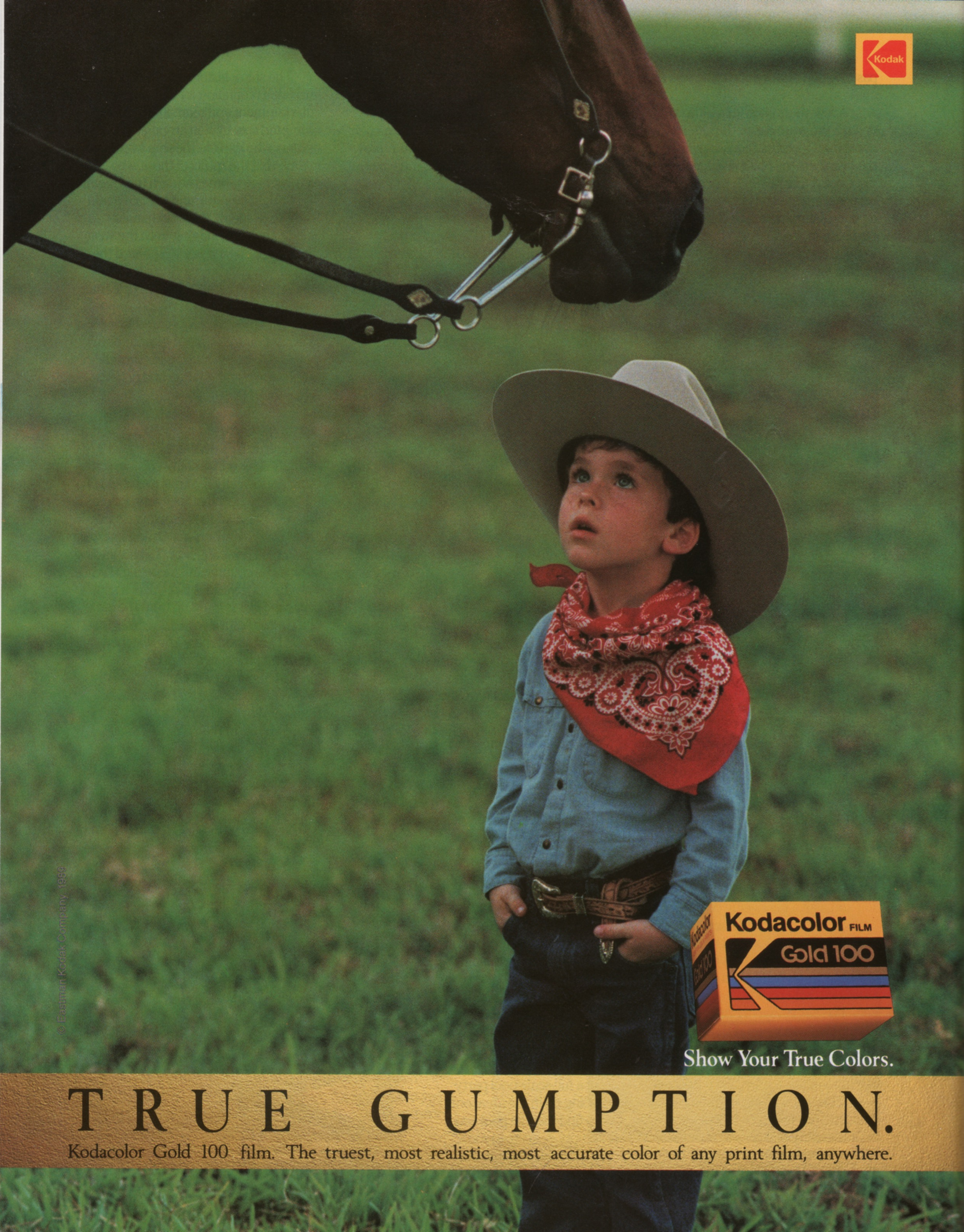
The ship's history, combined with its unrivaled reputation for lavish service, entertainment and recreation, has prompted speculation among the ghosthunters who explore the ship from time to time that the spirits of those who recalled happy times aboard the Queen Mary might be returning to once again enjoy, so to speak, their old haunts.

In any case, judging from the vast majority of ghost reports on board the Queen Mary, these spirits are far less concerned with frightening people than they are with playing pranks. Tales abound of phantom voices and footsteps, of water being turned on in staterooms by invisible hands, of pictures turned upside down and rehung, and of beds being made or unmade in the time it takes a housekeeper to turn a corner.

In the Queen Mary kitchens, where chefs still proudly maintain the liner's reputation for outstanding cuisine, something periodically reminds members of the culinary staff that they aren't alone. Ellie Wilson, a kitchen employee for over 12 years, remembers a morning four years ago in the crew cafeteria: "I was standing behind the counter, talking to a girl while I was fixing her breakfast. All of a sudden, cake plates lifted up from the cart and threw themselves clear across the room! I just stood there and watched them, but I thought that poor girl was about to pass out!"

Wilson says she isn't frightened by her invisible neighbors in the kitchen. "Whatever it is, it seems to be friendly," she says. "Every so often it just seems to want

Ellie Wilson vividly recalls the day cake plates flew across the cafeteria "like you'd throw a frisbee." Although she and her unseen neighbor live in peaceful coexistence most of the time, "it" turns feisty when ghosthunters come on board.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to say, 'Hey, this is my territory. Don't ever forget it.'"

She adds, "The worst is when psychics get on the ship. That's when it really starts acting up and things start happening." Since the rumors of ghosts aboard the Queen Mary began spreading, a number of psychics and parapsychological investigators have been invited to explore the areas where strange sounds or manifestations have been reported. One parapsychologist was escorted around the ship in 1988 by Susan Lee, then a show director and consultant at the Queen Mary & Spruce Goose Entertainment Center, now a manager in creative marketing for Walt Disney Attractions. According to Lee, the parapsychologist demonstrated a remarkable ability to "see" past events in locations that no longer bore any evidence of those events.

Most remarkable of all, however, was what occurred in the long-gutted boiler room area at the very bottom of the ship. "We were on this catwalk, and a light blinked out," Lee says. "So I said, sort of joking, 'Do you suppose that means anything?' And she said, 'Well, don't do anything and let me see.' And she yelled out, over this cavernous area, 'I sense that there is someone here. Would you indicate your presence to me?' And the light went back on. I thought, 'Well that's a handy coincidence.' Then she said, 'I sense that this is a male presence. Are you a male presence?' And the light went off again. She said, 'Will you manifest yourself to me?' Nothing happened.

"Next we walked all the way out to the end of the catwalk, just talking.

"All of a sudden *all* the lights went out.

"She yelled into the darkness, 'That is *not* funny!'

"And the lights all went back on, just like that."

Lee still maintains that she doesn't quite believe what happened. She acknowledges, however, that it was "the closest thing I've ever had to any kind of 'ghostly' experience."

And she echoes a refrain heard over and over from those who suspect that, just possibly, there's something otherworldly on board the Queen Mary: "You hear all kinds of stories, and some of them are not very dramatic, just strange little experiences. But, you can't deny the frequency."

Many of the ship's crew have reported the solitary woman who nods to accept an offer of coffee, then vanishes.

DRIVING BACK TO 1939

The Queen Mary Hosts Vintage Auto Show

***For Sale:** New Buick 2-door Opera Coupe, Metallic Blue. Includes stylish two-piece "Waterfall Grille" and "Handi-Shift" column-mounted gearshift. Rich mahogany molding adds a touch of class to the interior of this sporty 60-series coupe. Asking price: $1,175.*

Under $2,000? That must be a misprint, right? Well, that was the sale price for this little beauty in its premiere year — 1939. But, it's not too late; you can still purchase this and others of the "latest" 1939 models today — for a few dollars more, of course — at the Queen Mary & Spruce Goose Entertainment Center's 1939 Auto Show.

According to 1939 Auto Show manager Christine Holahan, purchasing agents were given the task of tracking down over 40 of these collectibles from around the country.

The idea of centering a collection around an entire year rather than a specific model of car sets a precedent in car shows. And to make the most of this new concept, the Queen Mary displays everything from the more common Chevrolets and Fords to the exotic Jensens, Rolls Royces and Darrins of the time.

But if you're interested in making a deal on one of these classics, or even just looking over the collection, don't wait too much longer. The cars are moving briskly — more than half have already found new homes.

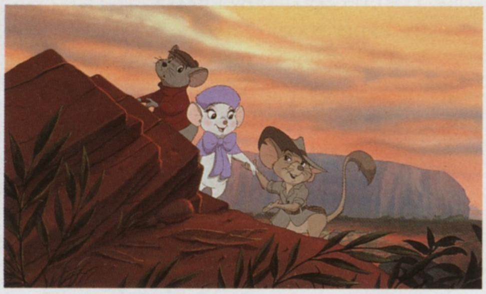
So, what's new on the '39 models? Actually, this is a very innovative year for the auto industry. The year's sportier models boast the dashing "Sunshine Turret Top" (later, a sunroof). Plastic is the year's hottest new discovery — for column shifts, door handles and window cranks — places that have a lot of skin contact. And finally, it looks like the traditional "rumble seat" is taking a back seat to the more stylish "opera seats."

All these new-fangled gadgets! What *will* those crafty carmakers in Detroit come up with next?

AUTO SHOW
SPRUCE GOOSE

THE RESCUERS DOWN UNDER

A Good Night for a Rescue



Bernard, Bianca and Jake trek through the Australian outback in search of Cody and the missing animals.

When last we left Bernard and Bianca they had successfully rescued orphan Penny from the clutches of Madame Medusa and her oafish henchmen.

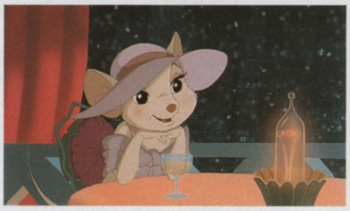
Now, the Rescue Aid Society (an international organization of mice headquartered in the basement of the United Nations building) receives word of ominous goings-on "down under." Cody, an eight-year-old Australian boy, has been kidnapped by an evil poacher, Percival McLeach, who is after the boy's best friend, Marahute — a rare golden eagle.

Our dashing duo immediately accept the rescue assignment little realizing that they are about to embark on their most dangerous mission ever. It seems that McLeach is interested in more than just Cody's eagle. He is holding hostage a group of outback animals destined to become coats, belts, and handbags.

Teaming up with an Aussie kangaroo mouse named Jake, our mismatched heroes set out to bring order back to the outback. Look for the thrilling adventure of "The Rescuers Down Under," coming to theaters in November.

For this issue's "Suitable for Framing" we asked Disneyland Creative Services Senior Illustrator Matt Mew to think up a Halloween adventure for the heroic team of "The Rescuers Down Under." What more appropriate backdrop than the *Haunted Mansion*? Mew explained how he approached the project.

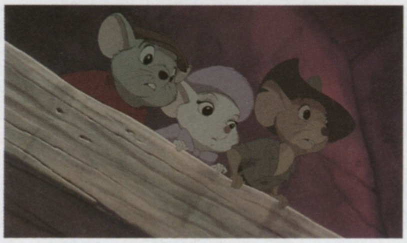
"First," he says, "I rode the attraction — to scout out a 'suitable' situation, so to speak. I was primarily concerned with scale because of the size of the characters. I needed to be able to get in close on them, but still have the background easily recognizable as being within the *Haunted Mansion*."



Even in the midst of a harrowing mission, elegant Bianca remains ever the perfect lady.

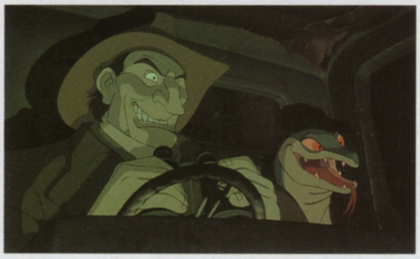
Mew debated among several locations before settling on the coffin scene. "My first choice was the cemetery with the singing heads," he says, "but, as I thought, scale became a problem. I finally selected the coffin scene because you can get in close and still see the eerie hands lifting the lid — so you *know* you're in the *Mansion*."

And the ghost? "We started out with the raven (which is in the actual *Mansion* scene) in the picture," Mew says, "but decided to add in a ghost instead, to give it more of a Halloween mood."



Our three heroes are horrified as they eavesdrop on the "animal recycling" plans of McLeach and his cohorts.

And Mew should know about Halloween moods. As he likes to say, "I'm a Halloween kinda guy...and you can quote me on that." 🐭



Evil poacher McLeach on his way to do more damage, ably assisted by the devoted Joanna.

Intent on rescuing lovely Bianca from the creature trying to escape his coffin, would-be heroes Bernard and Jake are oblivious to the ghostly presence rising behind them. Happy Halloween!

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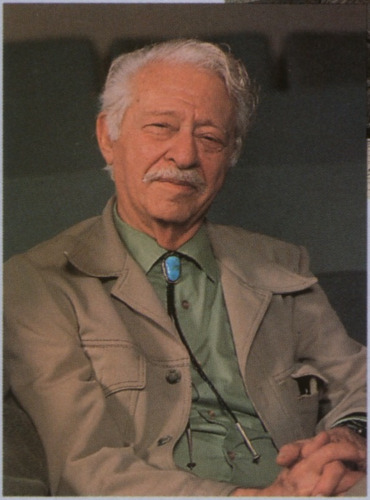
Joe Grant:

"FANTASIA" REVISITED

By Robyn Flans

Story directors Dick Huemer (center) and Joe Grant get some ideas from Walt for a sequence of "Fantasia."



Today, Joe Grant still remembers feeling intimidated by Leopold Stokowski, "I was so overcome by his greatness."

The enormous amount of creative genius that collaborated to produce the "music in motion" masterpiece, "Fantasia," was enough to humble other mere mortals involved in its production. This is the opinion of Joe Grant, one of the few still living who participated in most of the preproduction meetings and, despite his protestations of modesty, was himself part of the "Fantasia" genius. Responsible for story direction on the film, Grant recalls attending many a confab with Walt Disney and musical conductor Leopold Stokowski — or Stokie, as they called him.

"Stokowski was very intimidating as far as I was concerned," Grant confesses. "I was so overcome by his greatness that every time he'd look at me and say, 'Well, Joe, what do you think?,' I would stutter out some stupid idea.

"The influence he had on people was almost hypnotic, with that flowing hair," he continues. "Just his presence was stultifying.

"I remember a funny incident when we were playing the recording at one of the meetings, and every time the music got loud, Walt would turn it down, and every time it was soft, he'd turn it up — which enraged Stokowski. He finally said, 'What is loud should be loud and what is soft should be soft!,' which sort of stopped Walt in his tracks for a while."

Grant also witnessed the birth of one of Walt's most controversial innovations — Fantasound.

He recalls that the idea for Fantasound originated on the soundstage one afternoon. "Walt spoke to Bill Garity who was head of the technical division at the time, regarding the possibility of a more dimensional sound," Grant says. "We enlisted General Electric to come up with this mammoth speaker that they used on the side of the house for the first showing, and that's the way it evolved.

"It was something that was really in Walt's mind," he continues. "Of course, Walt wanted to go all the way; he wanted speakers even under the seats!," Grant laughs. "The fantasy went beyond reality."

Walt was extremely proud of what he was striving to achieve in "Fantasia." He would frequently invite some of the world's most creative minds to view a piece of the unfinished film and offer an opinion.

"I remember Stravinsky was present at one of what we called the 'sweat box' showings of 'The Rite of Spring' sequence, and he was accompanied by one of his assistants. We ran it off and at the end Stravinsky remained silent. Finally, his companion said, 'Well, that isn't at all what Mr. Stravinsky had in mind.' Then, all of a sudden, out of the darkness, we heard Stravinsky say, 'Oh yes it is.'

"And then there was the time Frank Lloyd Wright came in," Grant says. "He looked at a great deal of the rough film cut and said, 'What in the world do you people want to use that old music for?' With Walt being engaged in the gamble of this enormous cost, that sort of remark shrunk us all down to size."

It was, of course, the merging of "that old music" and the inimitable Disney animation that made "Fantasia" the timeless classic it has become. Not such a bad gamble after all.

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Café Orléans

At Disneyland in California, a charming French café nestles snugly in New Orleans square.

Cajun-style, a spicy blend of French and Southern cooking, is the specialty of Café Orleans. Two favorites, Cajun Chicken Sandwich and the Marquis Salad are tasty recipes you'll find easy to re-create in your own kitchen.

Smoked Chicken Salad (Marquis)

The salad is made up of smoked chicken breast, walnut pieces, celery, apples, radicchio, romaine lettuce, jicama, orange slices, cherry tomatoes, and chives.

Ginger Honey-Mustard Dressing

3 oz.	*Ginger root*
2	*Egg yolks*
1⅛ oz.	*Honey*
18 oz.	*Olive oil*
1 oz.	*Dijon mustard*
4 oz.	*Apple cider*
½ oz.	*Salt*
⅓ oz.	*Pepper*
	Juice of three limes

Blend all ingredients together. Yield: One quart.

Cajun Chicken Filling

1 lb	*Shredded Chicken*
¼ cup	*Butter*
1	*Large green bell pepper (sliced)*
½	*Med. red bell pepper (sliced)*
2	*Celery stalks (sliced)*
1	*Med. onion (sliced)*
1	*Med. tomato (sliced)*
3–4	*Mushrooms (sliced)*
2½ Tbsp.	*Cajun seasoning*
1⅓ cup	*Chicken stock*
½ cup	*Flour*
8	*French rolls*

Add seasoning to chicken and mix well. Melt butter and sauté chicken and vegetables until hot throughout. Add chicken stock and bring to a boil. Add flour to thicken to desired consistency. Simmer 8–10 minutes. Stir frequently. Dish generously onto French rolls.

Cajun Seasoning (below)

1 Tbsp.	*Paprika*
1 Tbsp.	*Lawry's Season Salt*
¼ tsp.	*Onion powder*
¼ tsp.	*Granulated garlic*
⅛ tsp.	*Cayenne pepper*
¼ tsp.	*Black pepper*
¼ tsp.	*Brown sugar*
Pinch	*Thyme leaves*
Pinch	*Oregano leaves*

Place all ingredients into bowl and blend well.

NOTE: Cajun seasoning can also be used as a fish and seafood seasoning.

Produced and Photographed by Dawn and Max Navarro

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vive la différence!

Euro Disneyland: The Making of the Magic Kingdom

By Jeff Kurtti

Euro Disneyland is currently under construction in Marne-La-Vallee, 20 miles east of Paris, France. When finished, this 5,000-acre resort will consist of two major Theme Parks, entertainment centers, golf courses, campgrounds, hotels, and business and residential complexes. The first phase of the project is scheduled to open in spring of 1992.

When the Euro Disneyland contract was signed in March of 1987, Imagineers were already hard at work on the fourth Magic Kingdom. Although the designers at Walt Disney Imagineering had previously developed a very successful Theme Park "export" with the opening of Tokyo Disneyland in 1983, the Euro Disneyland project presented a new series of challenges.

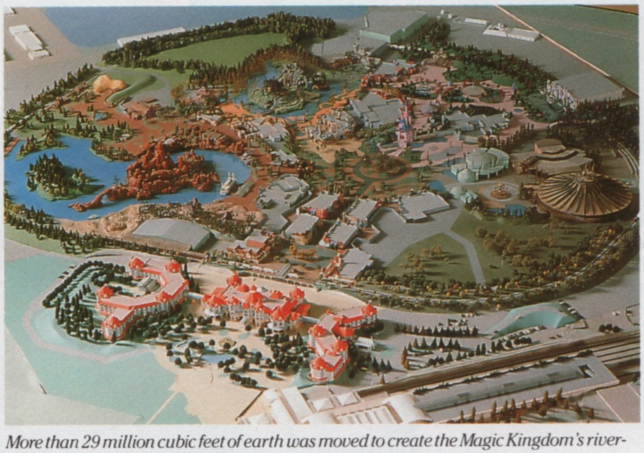
"We like to think of the needs of a project as opportunities," says Marty Sklar, President of Walt Disney Imagineering. "It's really an exciting blank page for us, but in this case, it's a page we have filled before with all the now-familiar images from the Disney Parks."

Where the directive from the Japanese had essentially been "Bring us America," the Euro Disneyland project came with a contractual clause requiring a sensitivity to the culture of Western Europe, and particularly to the French culture. This directive, among other "opportunities" (such as language), has caused the development of some exciting new designs for the Euro Disneyland Magic Kingdom.

All Disney projects begin with exhaustive research, and Euro Disneyland was no different. Key Imagineers made numerous research trips to many existing European tourist destinations to experience the spectrum of entertainment available to the Euro Disneyland audience. "We did a lot of research with Europeans, including the French, to learn what would work in the Park and what wouldn't," says Tony Baxter, Walt Disney Imagineering Senior Vice President, who has been the key creative Imagineer responsible for the Euro Disneyland Magic Kingdom, as well as many other projects at Disneyland and Walt Disney World.

"When we were out looking at European attractions," he says, "we noticed that most places have an extended entrance before guests are asked for an admission fee." This observation led to the creation of an expansive entry area, Center Court, complete with waterways, fountains and exquisite landscaping.

The Center Court leads to a magnificent new icon for Euro Disneyland, the Magic Kingdom Hotel. As guests begin their visit to the Park itself, they will pass beneath the Hotel building through a comprehensive guest services facility, where they may exchange currency, purchase tickets, and rent strollers or lockers.



More than 29 million cubic feet of earth was moved to create the Magic Kingdom's riverbeds, waterways, and the berm. More than 50,000 trees and shrubs were planted on the new terrain.

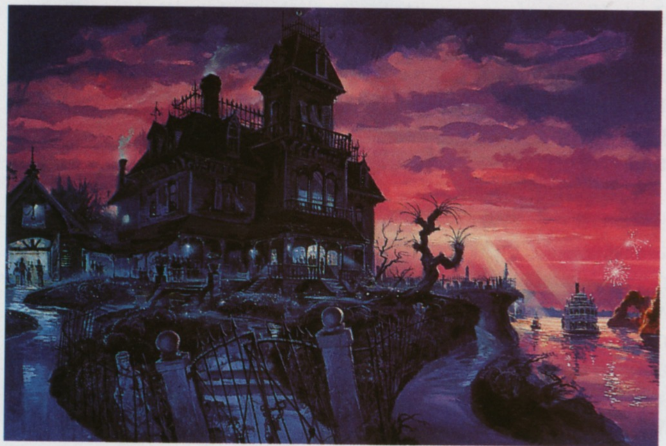
At Main Street Motors, vintage vehicles are for sale.

Main Street, U.S.A.

While Main Street, U.S.A., represents an idealized hometown to Americans, in the European context it is apt to be regarded more as a *foreign* city. The Boardwalk Candy Palace is a splashy candy shop which recalls the golden days of Atlantic City. The Gibson Girl is a turn-of-the-century ice cream parlor as glorified by American illustrator Charles Gibson. Casey's Corner offers hot dogs and Coca-Cola, all wrapped up in the story of America's favorite pastime, baseball. Main Street also offers weather-protected arcades behind each block to ensure guest comfort during inclement weather. "Many of the shops and restaurants will also have functional fireplaces to add a warm ambience," adds Baxter.

Frontierland

At the end of Main Street is the Central Plaza from which the other four realms of the Magic Kingdom radiate. Toward the southwest lies Frontierland with its tale of America's Wild West. In the existing Disney Parks, Frontierland (Westernland in Tokyo Disneyland) recounts several stories of America's westward expansion. To make the pioneering adventure clear to a European audience, this Frontierland was developed with one continuous storyline: the Gold Rush days of the American Southwest, set in the rugged terrain of the Grand Canyon and Monument Valley. Guests will enter the town of Thunder Mesa through Fort Comstock and see Big Thunder Mountain rising from the center of the Rivers of the Far West.



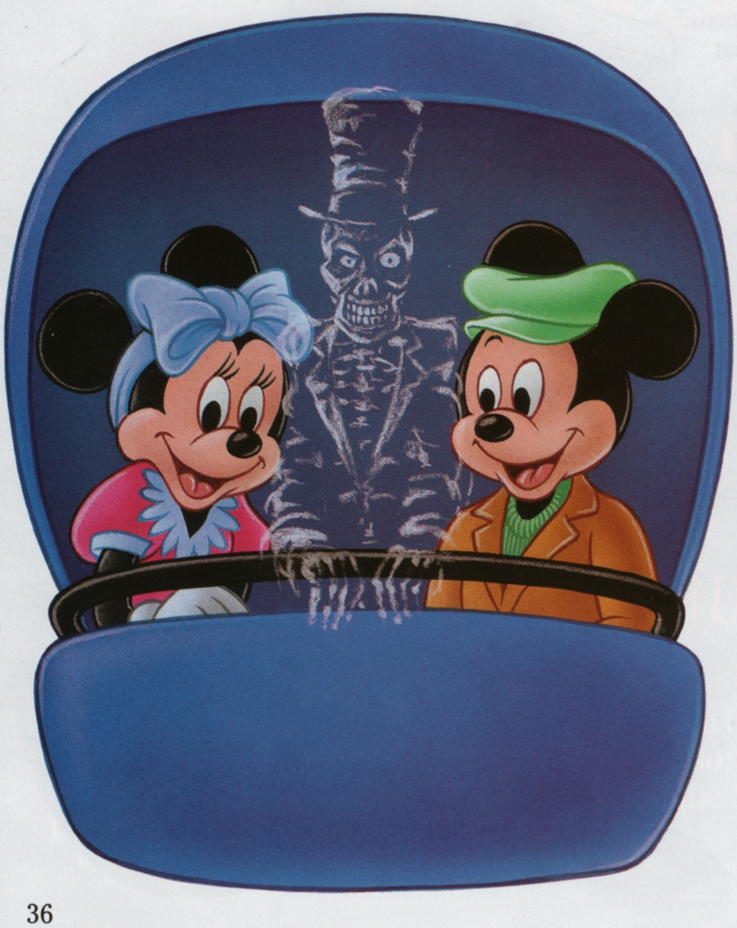
Phantom Manor, *the decaying mansion of Thunder Mesa's founding family, sits silent on a hill overlooking the Rivers of the Far West. Inside, things aren't so quiet.*

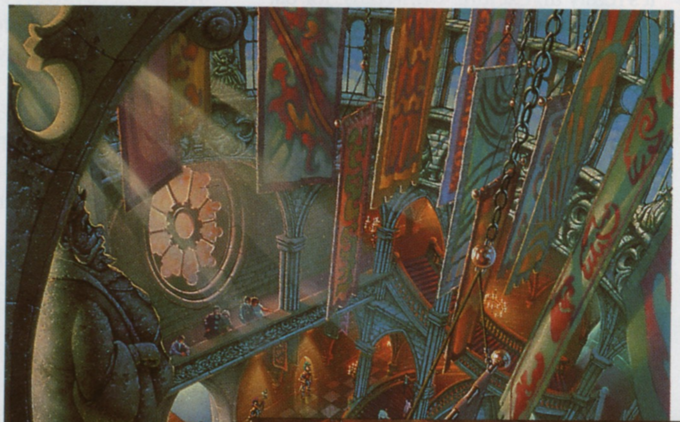
Perched on a hill above the river is the decaying mansion of Thunder Mesa's founding family (it's rumored to be haunted!). Known here as *Phantom Manor*, this sinister house will present the famous Haunted Mansion story re-themed to America's Old West, with the graveyard finale changed to that of a real "ghost town."

At the center of Frontierland are the famous buttes of Big Thunder Mountain, striped with the tracks of progress — the *Big Thunder Mountain Railroad*. Guests board their train on the outside edge of the river, but once underway, they will be whisked through a tunnel underneath the water and then up the towering mountain. Tony Baxter adds that, "The train reaches a speed of 30 miles per hour. That's faster than even the *Matterhorn Bobsleds*!"

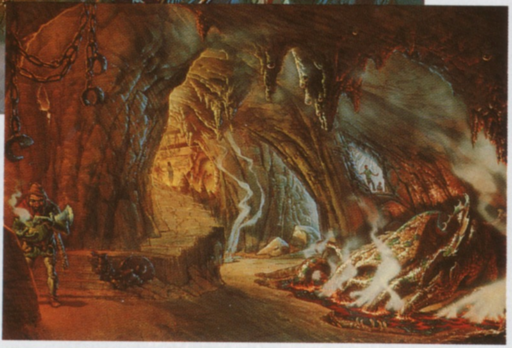
Adventureland

To the European, the realms of exotic adventure are those of the Arabian Nights, of Aladdin, Sinbad the Sailor, and the Thief of Baghdad. The entry to Adventureland at Euro Disneyland will evoke the mystery and romance of those tales. Says Baxter, "The Adventureland Bazaar is this fantasy place of onion domes and minarets, with mysterious





The vaulted ceiling in the great hall of the Fantasyland castle is supported by massive stone trees.



One would scarce suspect that in the grottoes far beneath the serene castle is the lair of a fire-breathing dragon.

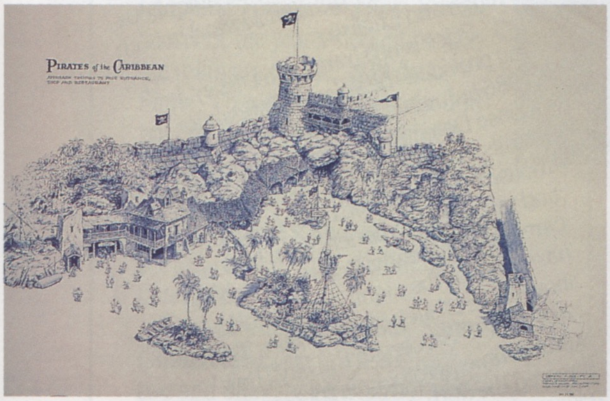
nooks and charming shops where you can find a flying carpet or a genie in a bottle."

Through the Bazaar, guests will approach *Adventure Isle* where the great Disney pirate movies come to life: "Treasure Island," "Peter Pan," and "Swiss Family Robinson."

Across from *Adventure Isle* will be a massive Spanish fortress flying the Jolly Roger. It's none other than *Pirates of the Caribbean*. Much like the attraction at Disneyland which begins in a sleepy bayou, guests will begin their voyage by floating gently through a peaceful Blue Lagoon, also home to an elegant restaurant. "It's always twilight in the Blue Lagoon," says Baxter, "There are trade winds ruffling the palms overhead, and it's always 78 degrees, even if you've just entered from a rainstorm."

Fantasyland

Heading east into Fantasyland, guests will be greeted by a true fantasy castle, inspired by the illustrations in *Les Tres Riches Heures du Duc de Berry* which actually influenced Disney artist Eyvind Earle's designs for the Walt Disney animated film classic "Sleeping Beauty." Inside and out, the Castle's design playfully mingles architecture and nature — the vaulted ceiling in the great hall is supported by massive stone trees! But don't be mislead by this serene ambience — guests exploring the mysterious grottoes beneath the Castle will discover the lair of a huge fire-breathing dragon.

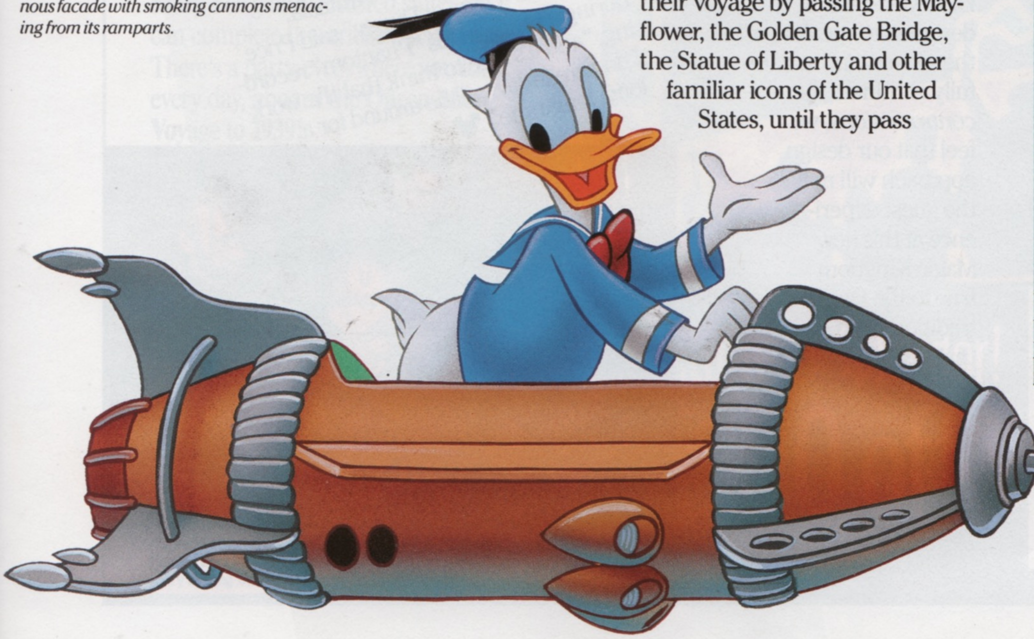


Guests looking for Pirates of the Caribbean *will find themselves approaching an ominous facade with smoking cannons menacing from its ramparts.*

"In Discoveryland," says Tony Baxter (right), "We have re-examined the Tomorrowland theme ... by paying homage to the futurists of the past."

Fantasyland, of course, is also the home of characters from the Disney animated classics. Since the roots of these films lie in the popular myths and legends of Europe, Disney's interpretations of these tales will, in essence, "come home" in this new Fantasyland. Adventures with Snow White, Peter Pan and Pinocchio will be present, as well as a new attraction. Because Europe and Japan have recently experienced a resurgence in the popularity of an ancient pastime, the maze, the Euro Disneyland Fantasyland will feature *Alice's Curious Labyrinth*, a classic landscaped hedge maze which retells the adventures of "Alice in Wonderland."

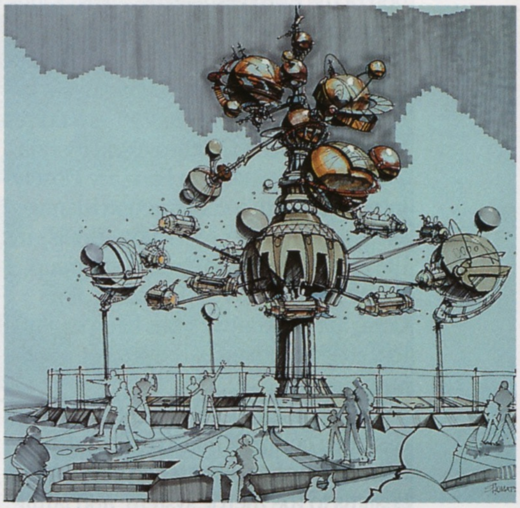
Even the popular *It's a Small World* will be refined for Euro Disneyland. "Millions of guests have journeyed through our *Small World*, " says Baxter. "Oddly, one of the scenes that we hadn't put in the show was the United States of America!" Here, guests journeying "around the world" will end their voyage by passing the Mayflower, the Golden Gate Bridge, the Statue of Liberty and other familiar icons of the United States, until they pass through the familiar curved stage "shell" of the Hollywood Bowl to enter the spectacular finale.



Discoveryland

The most distinctive new design approach in the Euro Disneyland Magic Kingdom occurs in Discoveryland where, says Tony Baxter, "we have re-examined the Tomorrowland theme and refined it into a friendly, comfortable world of tomorrow by paying homage to the great futurists and visionaries of the past."

By seeing the future through the eyes of the past, Euro Disneyland guests will experience a delightfully eclectic vision of the tomorrows imagined by the likes of Jules Verne, Leonardo da Vinci, and H.G. Wells.



Da Vinci's concept of the universe will be celebrated with the Orbitron, *a spectacular kinetic sculpture in which guests pilot rockets.*

Marty Sklar (left) and Mickey Steinberg are guiding the Walt Disney Imagineering efforts for the development of the Euro Disneyland Magic Kingdom.

More than ever, the facilities in this Magic Kingdom are being designed to give visual clues to what happens inside.

Verne himself is featured in a new *Circle-Vision* show for Discoveryland which will combine the latest *Circle-Vision* techniques with *Audio-Animatronics*. While a modern robotic figure is the host and narrator for the film, Verne will also accompany the guests on a journey through time. "*Circle-Vision* has travelled across the continents, so we decided to try travel across time," says Baxter.

Other Discoveryland attractions include the popular science-fantasy adventure, *Star Tours*, produced in collaboration with George Lucas, and the 3-D musical film spectacular, "Captain EO," produced by George Lucas, directed by Francis Ford Coppola, and starring Michael Jackson.

When in Rome…

Supervising Imagineering's responsibility to the production and construction of the Euro Disneyland Magic Kingdom is Stanley P. "Mickey" Steinberg, Executive Vice President of Walt Disney Imagineering. A team of Imagineers in Paris report to Mickey, as well as a corresponding team in California and Florida.

The Imagineers in Paris are closely integrated with a construction management group, Leher-McGovern-Bovis, and the Euro Disneyland operations group, led by Executive Vice President Jim Cora. "This teamwork has been essential to the development of the project," says Steinberg.

The design development of the Park has been complex due to issues such as conversion of existing technology and designs to the metric system, and familiarization with a variety of European products and vendors — from plants to construction materials.

"I was very impressed on my last trip to Paris," says Steinberg, "not just with the Imagineering group, but the entire Euro Disneyland Company. The progress over the past year has been truly impressive."

Throughout Euro Disneyland, Imagineers have gone to great lengths to anticipate and address the tastes of their European audience.

"In all of the shows and attractions in our Parks, we communicate visually," says Marty Sklar. "In most attractions," he explains, "we approach narration, for instance, as enhancement rather than the primary means of communication."

He continues, "In the Euro Disneyland Magic Kingdom, we tried to make assumptions based on a *European* viewpoint. We really tried to put ourselves in our guests' shoes."

He concludes, "Because Euro Disneyland has been designed to speak to *all* the senses, and to carefully eliminate the *contradictions*, we feel that our design approach will make the guest experience at this new Magic Kingdom true to the Disney tradition. And that is simply the best!"

What Price Horror?

The Voice Behind the Phantom of the Manor

When Imagineering Show Producer Jeff Burke unveiled the artist's rendering of the new Euro Disneyland *Phantom Manor* to Vincent Price, the famed star of stage, screen, radio and television exclaimed, "Why, it looks just like home!"

Kidding his horror-star image is now second nature to Vincent Price, but it was his identification as such, as well as his distinctive and mellifluously menacing voice, that brought him to the minds of the Imagineering team as they worked on the new European version of the *Haunted Mansion*.

Price spent several hours in the Walt Disney Imagineering recording studio late last spring recording the voice of the ominous "Phantom" (the ubiquitous "ghost host" of *Phantom Manor)* in both French and English.

Price is no stranger to Disney, having provided the voice of Ratigan for the 1986 animated feature, "The Great Mouse Detective." The veteran villain recalls that giving voice to the malevolent mouse was one of the most delightful and rewarding experiences in his long career. Just recently, Price provided the narration for the nighttime fireworks show at the Disney-MGM Studios Theme Park. Titled "Sorcery in the Sky," this summertime pyrotechnic spectacular honored the 50th Anniversary of the release of Walt Disney's "Fantasia."

"I love it here at Disney," said Price during a break in his "Phantom" recording, "and it's nice to think that the work I do here today will be around for a long, long time."

Last spring, venerable villain Vincent Price arrived at Walt Disney Imagineering to give voice to the host of Phantom Manor.

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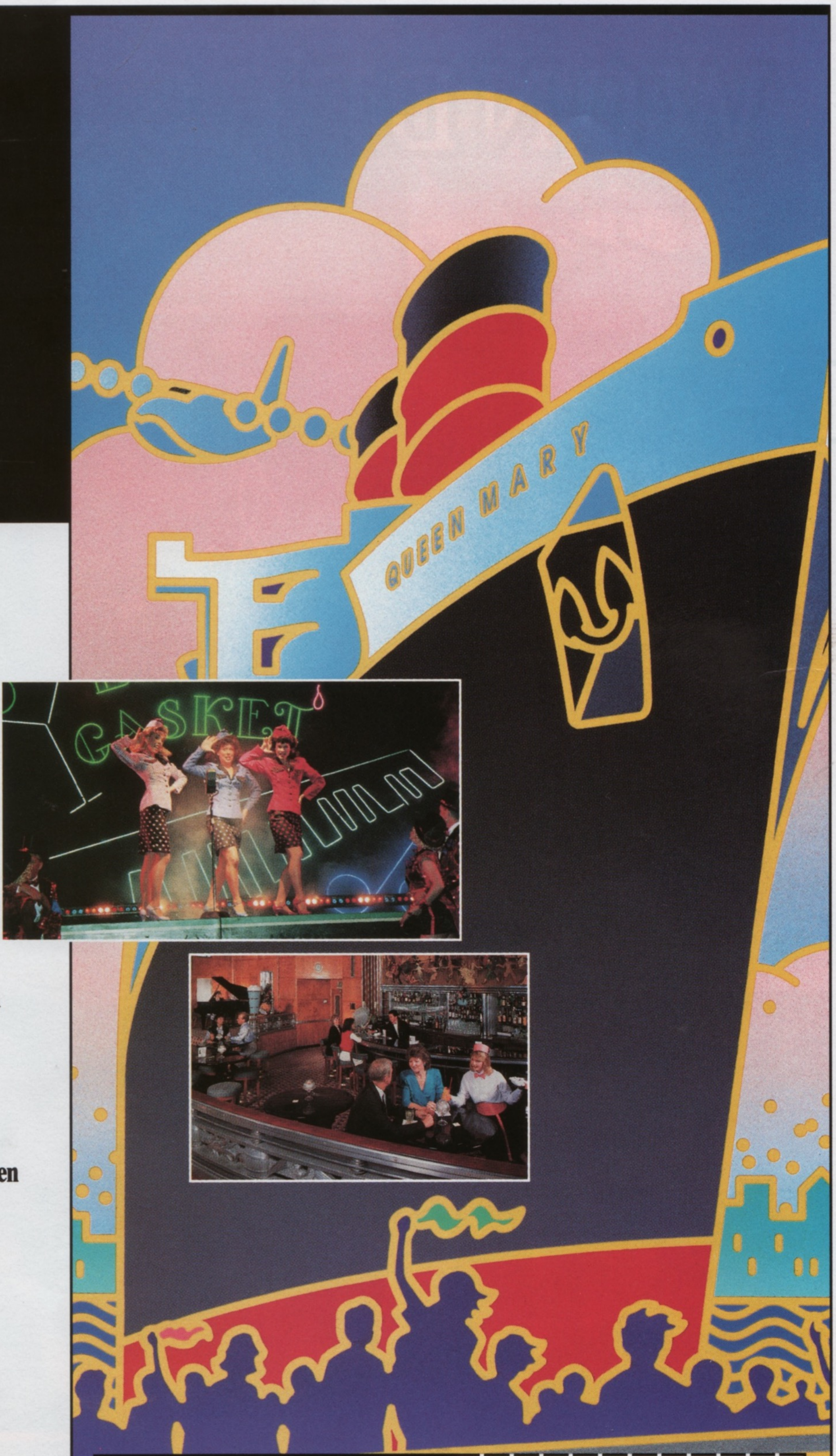

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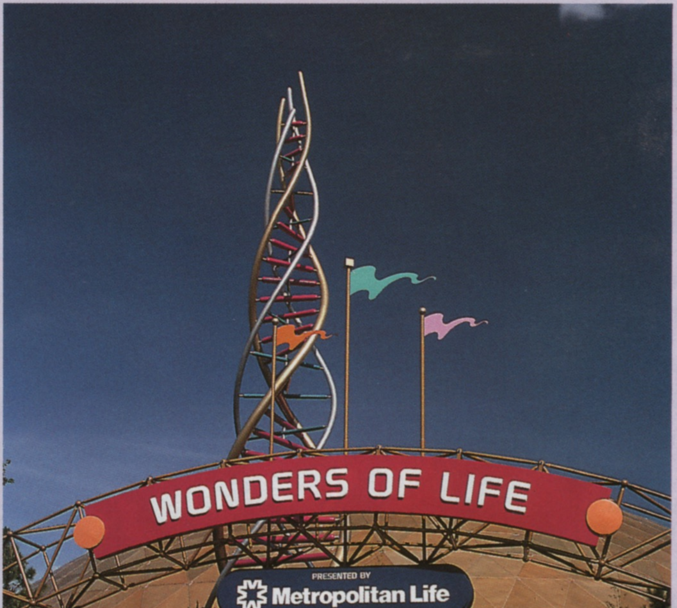
WONDERS OF LIFE

FUN WITH PHYSICAL FITNESS

Welcome to Wonders of Life, presented by Metropolitan Life Insurance Company.


WONDERS OF LIFE
PRESENTED BY
Metropolitan Life

Lifestyle Revue. Sensory Funhouse. Wonder Cycles. *Body Wars.* Pixel Games. Tricks to the Eyes. "Cranium Command." Fitness Fairground. These are just a few of the multitude of health-oriented exhibits waiting to be explored at the Wonders of Life pavilion in Epcot Center at Walt Disney World Resort in Florida.

Because it's our own day-to-day lifestyle decisions that determine how well and how long our "living machines" operate, why not try out some new healthy habits today? Healthy living is *fun*, and Wonders of Life sets out to prove it!

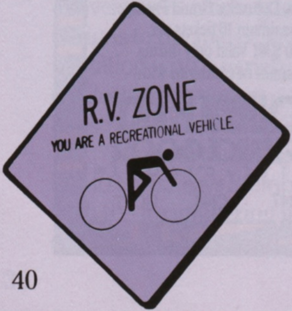
Shaping Up

To get into better physical shape, select activities that will fit your personal fitness needs. What active games do you enjoy the most? Do you know how they may be keeping you fit? Check this FITNESS FOUR SPORTS CHART to find out which activities can best help you get your body in shape.

The Wonder Cycle helps you determine your physical fitness by evaluating your FITNESS FOUR: muscle strength, muscle endurance, flexibility, and heart/lung endurance.

Met Lifestyle Revue
Wonder Cycle
TOUCH SCREEN TO BEGIN

Touchy subjects: the Braille alphabet is explained to Joe by a Wonders of Life "Coach."


R.V. ZONE
YOU ARE A RECREATIONAL VEHICLE

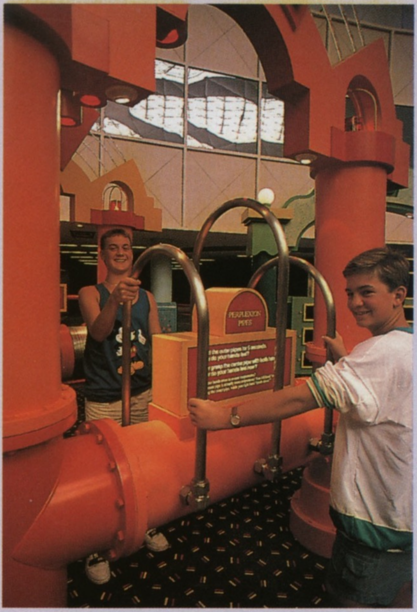
DO NOT
CONSERVE FUEL
EXERCISE BURNS EXCESS CALORIES

GOOFY ABOUT HEALTH

Goofy can't wait to show you that he knows a thing or two about health.

Nutrition

Nutrition is an important part of physical fitness. Learning how to eat without gaining weight is understanding the balance between the number of calories you "take in" and the number of calories you "burn up." The number of calories you need depends on your size, weight, age, rate of growth, body chemistry and level of activity. Most girls and boys between the ages of 10 and 14 need a daily intake of from 2,400 to 2,800 calories. The CALORIE EXERCISE CHART can help you see a few ways calories are "burned" when exercising.



The wonders found in Wonders of Life keep brothers Steve and Joe Heary smiling. (Did you know that it takes 34 muscles to frown and only 13 to smile?)

Produced and Photographed by Dawn and Max Navarro

FITNESS FOUR SPORTS CHART

	Heart & Lung Endurance	Muscular Endurance	Muscular Strength	Flexibility
Running	**	**	**	+
Bicycling	**	**	**	+
Swimming	**	**	**	**
Basketball	**	**	**	+
Gymnastics	+	*	**	**
Walking	*	*	*	*
Bowling	○	○	○	*

** Very high benefit * High benefit + Some Benefit ○ Low benefit

CALORIE EXERCISE CHART

Food	Calories	Sitting	Walking	Biking	Running
		Number of Minutes Required to Work Off			
1 peanut butter and jelly sandwich	290	223	55	35	15
1 slice of pizza	185	142	36	23	9
1 medium apple	80	65	16	9	4
8 oz. orange juice	120	92	23	15	6
Doughnut	150	116	29	18	8
1 cup popcorn without butter	25	20	5	4	2
1 ice cream cone	270	210	54	32	14
Soda	155	123	32	20	8

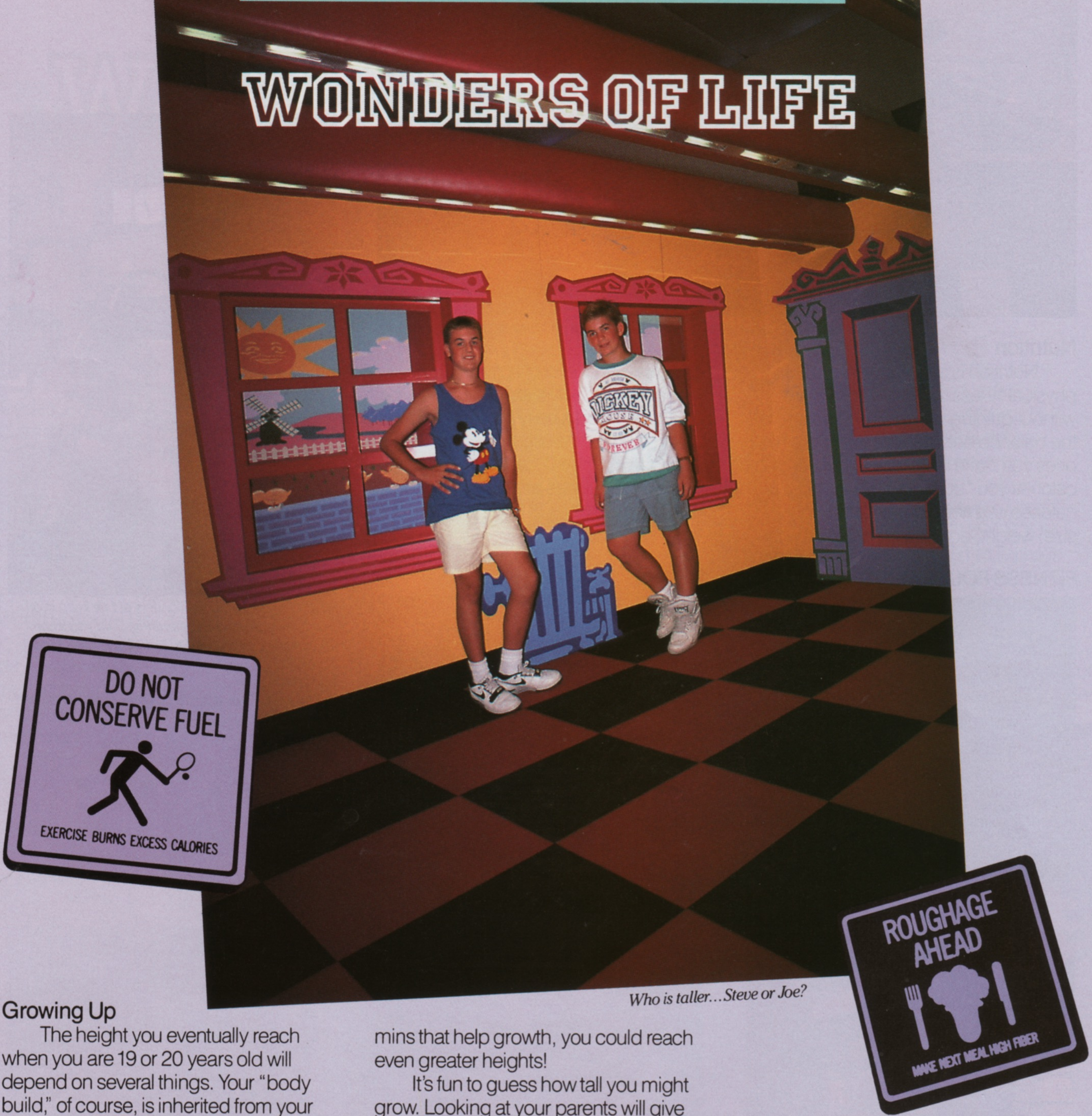
Pixel Game: What is it?

UNLOADING ZONE
LOSE EXCESS BAGGAGE

PROTECTED AREA

ROUGHAGE AHEAD
MAKE NEXT MEAL HIGH FIBER

WONDERS OF LIFE



Who is taller…Steve or Joe?

Growing Up

The height you eventually reach when you are 19 or 20 years old will depend on several things. Your "body build," of course, is inherited from your parents, but by eating foods that are rich in the protein, minerals and vitamins that help growth, you could reach even greater heights!

It's fun to guess how tall you might grow. Looking at your parents will give you some clues. You can also use this chart to predict your eventual height.

AVERAGE HEIGHTS AND WEIGHTS OF CHILDREN

GIRLS			BOYS		
AGE	HEIGHT	WEIGHT	AGE	HEIGHT	WEIGHT
2	34″	26 lbs	2	34″	27 lbs
3	37″	31.5 lbs	3	37.5″	32 lbs
4	40″	36 lbs	4	41.5″	36.5 lbs
5	43″	39 lbs	5	43.5″	41 lbs
6	45″	43 lbs	6	46″	46 lbs
9	52″	62.5 lbs	9	52″	62 lbs
10	54.5″	72 lbs	10	54″	70 lbs
12	60″	92 lbs	12	59″	88 lbs

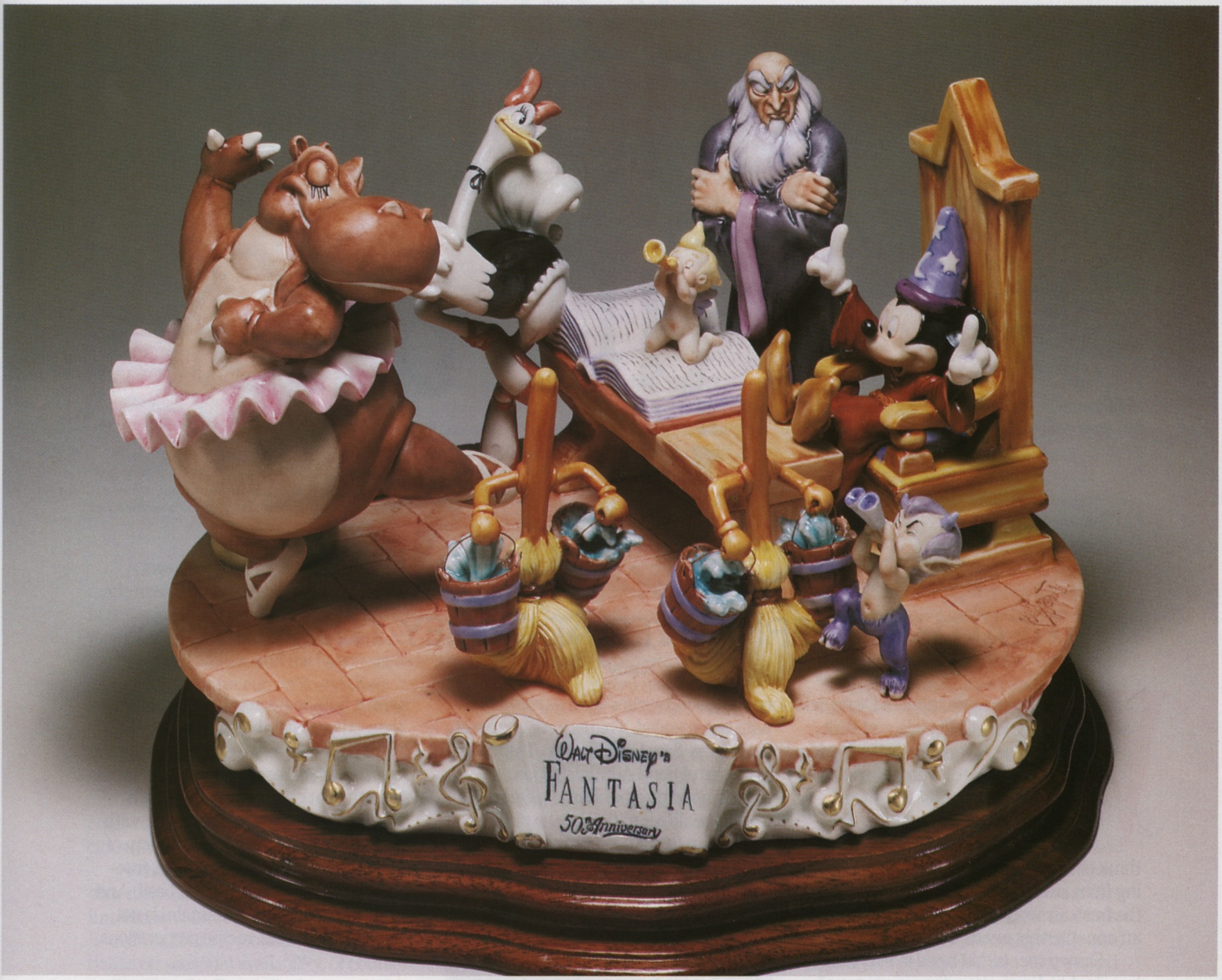
This chart shows averages, however, many factors can make for healthy variations in the height and weight of a child.

AVERAGE ADULT HEIGHT PERCENTAGE CHART

Age	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Girls	45	53	57	62	66	70	74	78	81	84	88	93	97	98	99		
Boys	42	50	54	58	62	65	69	72	75	78	81	84	87	92	96	98	99

1. Measure your height in inches. ________
2. Add two zeros to your height. ________
3. Divide the number by the number under your age on the chart below. Your answer tells you about how tall you will be when you are full grown.

This chart shows the percentage of your predicted adult height for each year of age. For example: a 10-year old girl has reached 84% of her adult height.



Fantastic Fantasia

FANTASIA'S 50TH ANNIVERSARY
SIZE 10" HIGH X 15" WIDE X 12 1/2" DEEP
A Limited Edition of 2500. *© The Walt Disney Company*

While FANTASIA has always been heralded as one of Disney's most brilliant gems, this year the glittering feature goes gold! That's right - this year The Walt Disney Company celebrates the 50th Anniversary of FANTASIA. And this year The Walt Disney Company marks its celebration by authorizing the creation of a commemorative masterpiece. Under the expert craftsmanship of Enzo Arzenton and the House of Laurenz, the commemorative piece is sculpted in finest porcelain with great attention to detail.

An ode to the beloved animated Disney film classic, this piece brings to life the symphony of color and music which is FANTASIA. Follow your imagination through "Dance of the Hours" as you join the entertaining frolics of an ostrich and a hippo - an unexpected pair of ballerinas pirouetting their way to stardom. Continue your fantasy journey with "The Sorcerer's Apprentice" and experience the crescendo of excitement as Mickey Mouse sweeps you away in a frenzied whirl of magic.

This fine collection of sculpted characters captures the essence of FANTASIA, and you can now treasure that essence forever by making this commemorative piece your own.

Join the celebration, and relive the fantasy which is FANTASIA.

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Food for Fun and Fitness

HEALTHY ALTERNATIVES AT DISNEY THEME PARKS

By Tracy Watson

When people think of Disneyland Park in California and Walt Disney World Resort in Florida they think of wonderful attractions and spectacular shows. But in between the exhilaration and fantasy, Disney guests think of something else — hunger. Rushing from attraction to attraction all day in the fresh air works up quite an appetite, an appetite that needs to be appeased.

Disney meets that need in every way imaginable. From almost every corner of the Disney Parks delicious scents waft through the air, encouraging guests to take time out to refuel.

In the early days, the culinary selections at Disney Parks were nice. Now they're stupendous. And more important, they're prepared with not only your taste buds in mind, but your health as well.

In 1955 when Disneyland opened, sandwiches were garnished with potato salad. Things have changed since then. Says Gary Burson, Disneyland Manager of Food Administration, "We started noticing a trend in the early '80s toward healthier eating by the public, and began to change our menus accordingly. But I'll tell you something, healthy eating is no longer just a trend. It's here to stay — a part of the '90s and beyond."

Tony Bodner, Disneyland Executive Chef, has been with the Park for ten years. It is his responsibility, as well as that of all Disney food managers, to provide the Park's guests with tasty, yet healthy, culinary choices. Disney chefs like Bodner are continually looking for ways to cut the fat, cholesterol, and salt content of the dishes they prepare, while at the same time improving flavor.

"We still have hamburgers for those who want them," says Bodner, "but they have a much lower fat content than previously, and some are served on honey-wheat buns. French fries will always be available, of course, but now they're fried in canola oil, an oil made from rape seed, with a 50% less saturated fat content than other vegetable oils."

But that's only the beginning of the culinary changes recently made throughout the Park. Salt levels have been drastically reduced in all recipes, with sodium being replaced by a variety of herbs and spices such as thyme, rosemary, oregano, cilantro, and basil. And MSG (monosodium glutamate) is not added to the chefs' recipe preparations.

Epcot Center Executive Chef Keith Keogh is committed to the challenge of the '90s: to create old flavors in a nutritional way.

The chefs at The Living Seas Restaurant in Epcot Center have made an art of preparing healthful seafood meals.

A low-calorie salad dressing is available made fresh from scratch, again with natural herbs, spices, and lemon juice. Omelets are made with a reduced-cholesterol blend of eggs and egg whites, and the bacon served on the side is center cut, with one-third less fat than regular bacon. Butter, in most instances, has been replaced with margarine, and vegetable oil with canola oil.

Now, what about taste? Hamburgers and shakes are always fun, but the Disney chefs have devised some incredibly delicious alternatives.

Fresh fish is brought into Disneyland on a daily basis to be served at the Plaza Inn, French Market, and Blue Bayou. Swordfish, halibut, lobster — it's all there, based on seasonal availability, of course. At Big Thunder Ranch Barbecue you can have fresh trout grilled to perfection, and at the Harbor Galley there are the seafood brochettes of ahi or scallops skewered with mushrooms, onions, and bell pepper. If you do decide to order a particular fish, it can be served with a light cucumber-lemon sauce rather than that old staple — heavy tartar sauce.

The Blue Bayou also offers fish of the day and seafood salads, Caribbean scampi sauteed with mango, papaya, scallions, and a touch of fresh ginger and garlic. Or if you prefer just a seafood appetizer, how about some Louisiana crab cakes? That's crab and seafood blended with fresh herbs and vegetables, grilled and baked, and served with lobster-pepper sauce.

In addition to fresh fish, many of the restaurants serve chicken in a variety of ways. Disney chefs broil, grill, and bake their chickens. You can buy it cajun-style, teriyaki charbroiled, in a polynesian salad, in a taco, or even smoked.

Other meat selections are available too, but perhaps you prefer a vegetarian meal. Well, Disney can easily accommodate you. The Parks' restaurants have a splendid variety of vegetarian meals, from spaghetti with a meatless sauce, lasagna, and fresh spinach tortellini, to fabulous salads, homemade vegetable stews, and stir-fried vegetables served on a bed of rice.

Although these might sound like simple dishes, one glance at the real thing shows how much care goes into the preparation of them.

The pasta primavera served at Disneyland's Blue Bayou restaurant, for example, is a culinary triumph. A stack of angel hair pasta is piled high with artichoke hearts, fresh red and green bell peppers, Bermuda onions, fresh basil and cilantro, black sesame seeds, chives, and tomatoes, all topped with a dressing of olive oil, white vinegar, and a dash of Tabasco®. Over the entire concoction is a light sprinkling of Parmesan cheese. The finished product is a masterpiece that appeals to vegetarians and non-vegetarians alike.

Disneyland Executive Chef Tony Bodner helps salad crew Jane Hayashida and Noriko Higashi (back) prepare for today's guests.

Skewered fish-kebabs made with ahi, shrimp, scallops and vegetables, have become a popular health item on both coasts.

But what happened to the traditional potato salad of 1955? Bob Gault, Director of Theme Park Operations at Disneyland, chuckles. "These days it's hard to find," he says. "In many of our selections we've replaced potato salad and french fries with a side helping of fresh fruits and vegetables." Emphasis on "fresh." That means no canned peaches and pears wallowing in a sugary syrup over cottage cheese. It means fresh pineapples, apples, and oranges. Or perhaps fresh broccoli, cauliflower, and carrots.

"Sandwiches not only have lettuce," says Gault, "but alfalfa sprouts as well. Everything's fresh, nothing's processed, and while longtime favorites — shakes and soft drinks — will always be available, we also have mineral water, decaffeinated ice tea, fresh orange juice, and apple and pineapple juice. And dessert doesn't have to be a load of calories either. Yogurt, natural fruit sorbets, and fresh fruit are available for those who have the strength to bypass the pastries." Gault pauses. "We serve over 15,000 guests per hour at our peak," he says, "and we're proud of our

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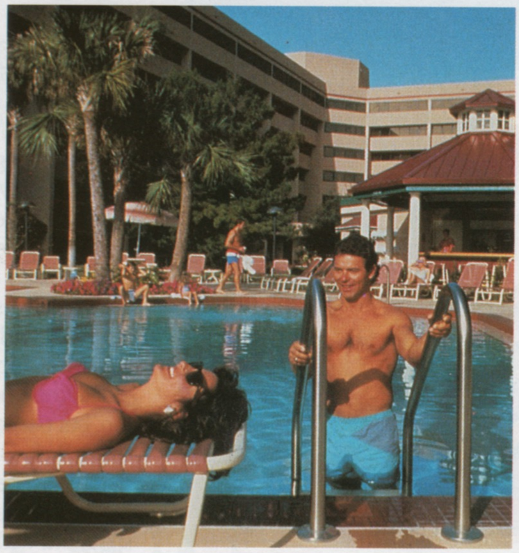

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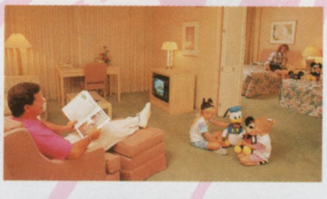

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While Chris Justesen cooks, Tony Bodner explains that Disney chefs look for new ways to cut fat, cholesterol and salt from Park meals.

accomplishments, proud that we've been able to accommodate their changing needs and stay on the cutting edge of nutrition. It's as Gary Burson said, healthy eating is no longer just a trend. It's here to stay."

In Florida, Walt Disney World chefs have responded to America's changing eating habits with the same enthusiasm, and a dash of space-age technology. All food items and recipes have been entered on a computer and analyzed for fat, sodium, and cholesterol levels. Recipes are then adjusted to meet the American Heart Association's recommendations for healthy eating.

As at Disneyland, fresh fruit, a salad, or vegetables are served alongside the main course, and canola oil has replaced other vegetable oils in the kitchen. According to Epcot Center Executive Chef Keith Keogh, "We even use a spray bottle filled with canola oil to spray our pans for cooking — instead of using a ladle. That simple technique alone cuts down on the addition of unnecessary fats to our recipes."

He continues, "In some areas, vegetables are steamed or broiled and seasoned with mint leaves and lemon juice. Sauces are thickened with cornstarch diluted in vinegar versus the now-old-fashioned method of using flour and butter. Concentrated chicken and vegetable stocks are used to heighten flavor rather than using salt or fat." Keogh adds that at Epcot Center waffles are made with rice bran, which he says has recently been found to be two-and-a-half times better than oat bran as far as water absorption and dietary fiber are concerned.

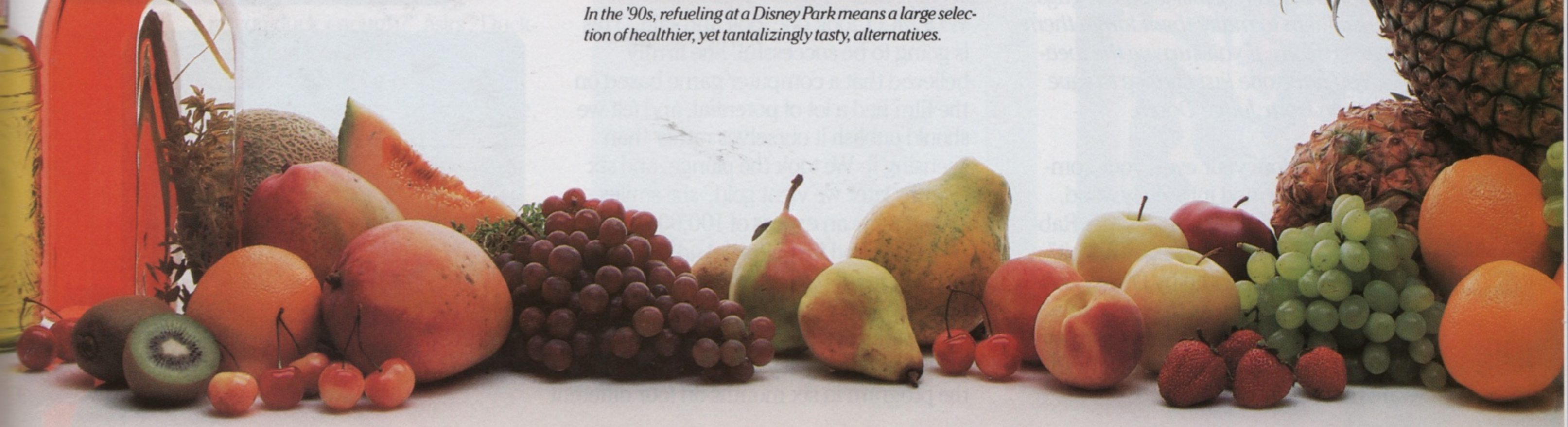
At the Walt Disney World resorts, healthy — yet extremely tasty — dishes are also a priority. Here, master Disney chefs have created meals pleasing to the eye and healthy for the heart. For instance, the chefs use a no-butter, no-cholesterol marinade of chablis wine, lemon juice, and garlic to enhance the flavor of rosemary grilled lamb chops.

"The challenge of the '90s will be to create old flavors in a nutritional fashion," says Keogh. "Nouveau cuisine and caviar pizzas are out. Meatloaf and mashed potatoes are back. The trick is to prepare them in a tasty yet healthy manner — with less fat and more herbs in the meatloaf and no added butter in the mashed potatoes. In our business, taste is the first consideration. To make our products taste and look above the standard and, as a side bar, to make them extremely nutritious is the real challenge."

At the Disney Parks and Resorts, that challenge is being met — and surpassed — daily.

In the '90s, refueling at a Disney Park means a large selection of healthier, yet tantalizingly tasty, alternatives.

Amid its '50s fare The Prime Time Cafe at the Disney-MGM Studios Theme Park keeps you healthy with yogurt for shakes, topping, and chicken salad.



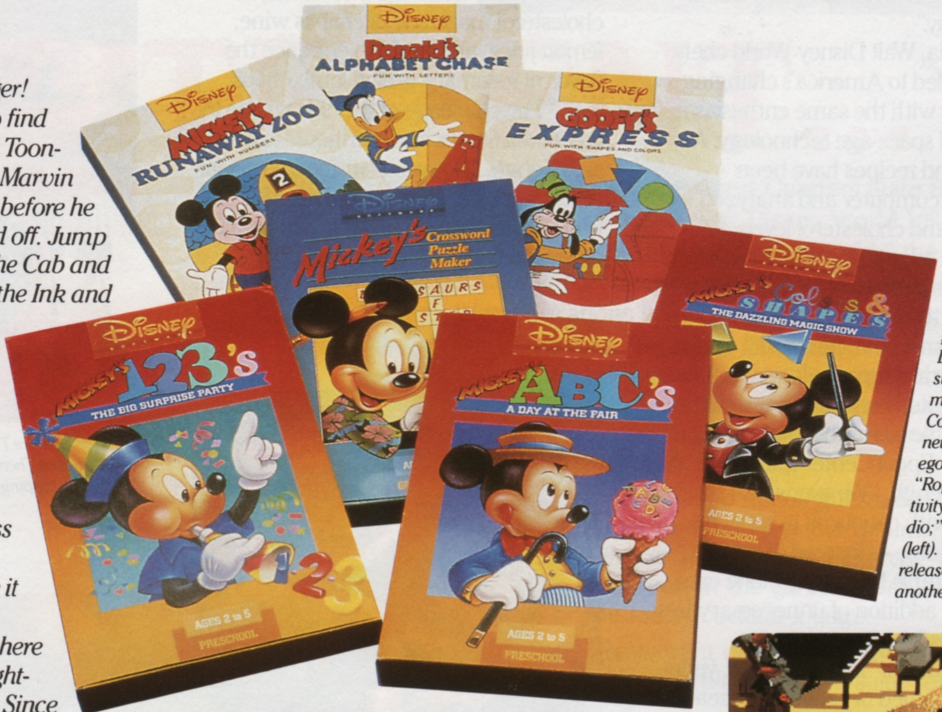
LET THE GAMES BEGIN!

By Robyn Flans

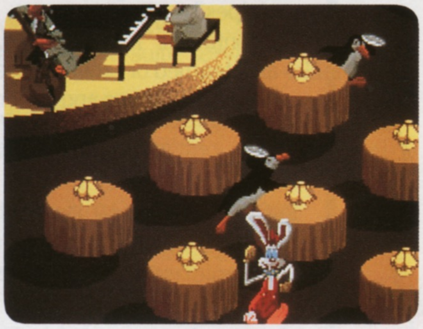
Hurry up, Roger! You've got to find the Will that Toontown owner Marvin Acme wrote before he was bumped off. Jump into Benny the Cab and get down to the Ink and Paint Club as soon as you can — but be careful that you don't steer Benny's wheels into the puddles of treacherous "dip" concocted by that sinister toon-hater, Judge Doom. It dissolves hapless toons on contact!

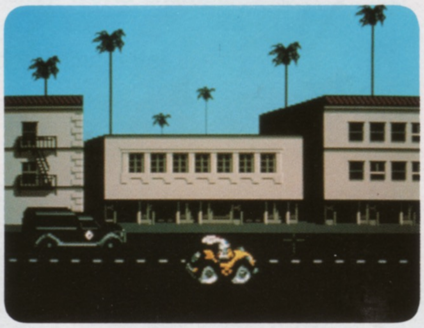
Whew! You've made it to the Ink and Paint Club. Surely that Will is somewhere amongst the napkins, nightclub receipts and checks. Since it's written in disappearing ink, you'd better collect everything, but avoid the gorilla bouncer — and for heaven's sake, don't take that drink. You know your body can't tolerate liquor.

At last you've reached Toontown, but those weasels are ready and waiting. Don't despair — just grab the gags and use them to make them laugh themselves to death. If you survive the weasels, you have one last chance to save Toontown from Judge Doom.


Disney
Donald's ALPHABET CHASE
FUN WITH LETTERS
Disney
Mickey's RUNAWAY ZOO
FUN WITH NUMBERS
Disney
Goofy's EXPRESS
FUN WITH SHAPES AND COLORS
Mickey's Crossword Puzzle Maker
SAURS
Disney
Mickey's Colors & Shapes
THE DAZZLING MAGIC SHOW
Disney
Mickey's 123's
THE BIG SURPRISE PARTY
AGES 2 to 5
PRESCHOOL
Disney
Mickey's ABC's
A DAY AT THE FAIR
AGES 2 to 5
PRESCHOOL
AGES 2 to 5
PRESCHOOL

"Who Framed Roger Rabbit" was the first computer game released by The Walt Disney Company. Its instant success led to the establishment of Disney Software Company — and a slew of new titles in three distinct categories: entertainment, like "Roger Rabbit," (below); creativity, as in "The Animation Studio;" and children's software (left). The Company plans to release ten titles in 1990, and another ten to fifteen in 1991.





Right before your eyes, your computer is transformed into Hollywood, 1947, and the cartoon set of Roger Rabbit in the "Who Framed Roger Rabbit" computer game created by Disney Software. Actually, this was the first game published by The Walt Disney Company, setting the standard of high quality software that has followed.

"We had been in the software business for about five years, but as part of Walt Disney Educational Media Company (WDEMCO), and we only did licensing," explains Licensing Manager Debra Keene-Carter. "When the film 'Who Framed Roger Rabbit' came on the scene, Shelley Miles, Vice President of WDEMCO, took one look and said, 'This is going to be successful.' She firmly believed that a computer game based on the film had a lot of potential, and felt we should publish it ourselves rather than licensing it. We took the plunge, and six months later we went gold," she smiles. That means an excess of 100,000 sales.

Not a bad first effort! And all with a creative team of just three at that time.

"Those people put this together in six months, which is absolutely unheard of," Keene-Carter says. "And, they built the program in six months on four different formats — Apple, Amiga, MS-DOS/IBM compatible, and Commander 64. It typically takes anybody who has been in the industry a while a year to develop a product. But this was one of those things where we didn't know we *couldn't* do it, so we did it.

"When we saw how successful we could be with a product," she continues, "we worked on staffing up and continued with our licensing efforts. We ended up with what we think is a very aggressive business strategy. It allows us to release ten titles in 1990, with another ten to fifteen in 1991, not including our licensed product."

Some of those recently released include "Disney Computer Software Presents The Animation Studio," a comprehensive animation package released on Amiga, to be followed shortly by an MS-DOS version.

"It's really exciting because it's a tutorial and an animator," Keene-Carter explains, "so it teaches you how to create animation using the same techniques that the Disney animators are taught. It provides you with something we call 'onion skin technology,' which gives you layers so you can see what you've already drawn and what needs to be drawn at each stage." She adds that while home "artists" can't hope to become Disney animators overnight, the package will enable them to sit down and create something in 15 minutes.

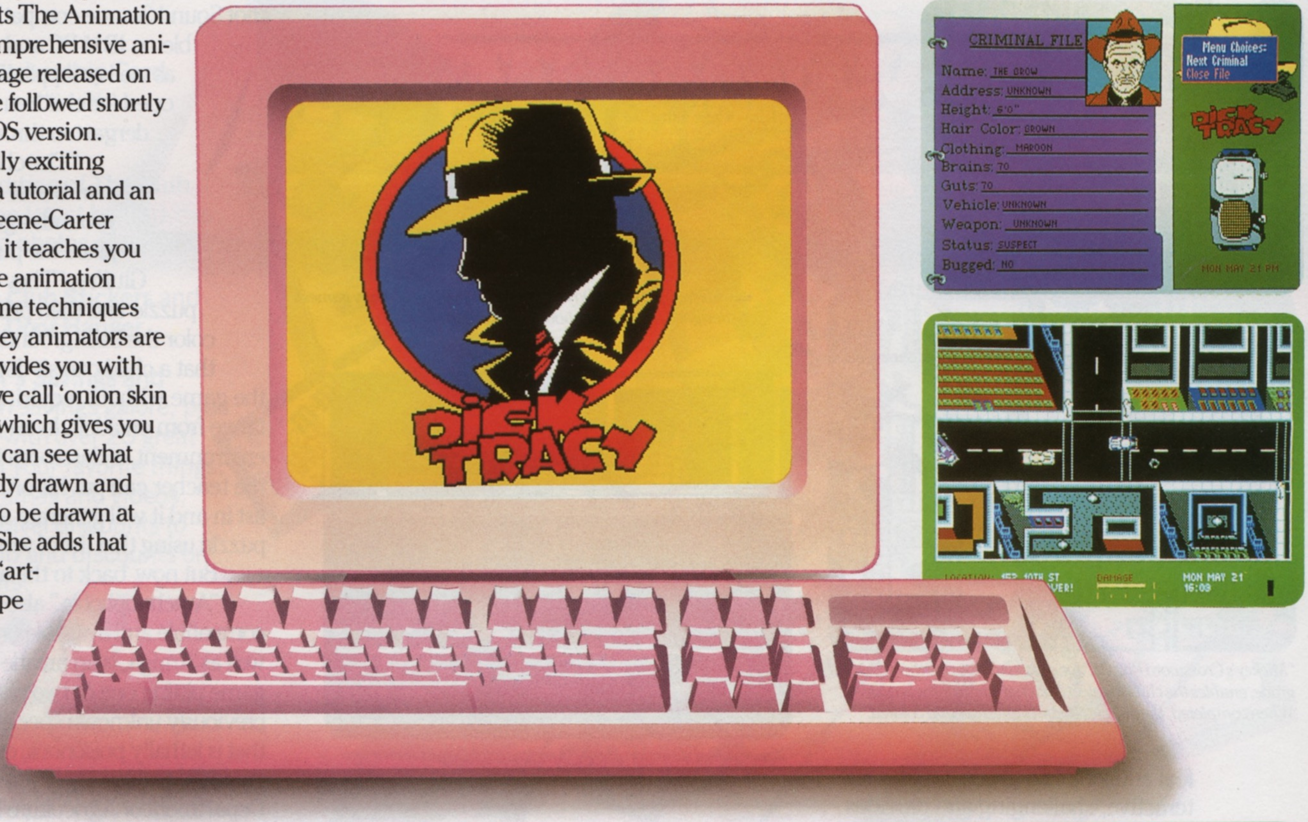
"Are you duck enough?" asks "DuckTales, The Quest for Gold."

"What we have done here," says Keene-Carter, "is combine the adventure, the excitement and the characters in a computer game; a challenging, fun, colorful, automated cartoon that you interact with." She explains the story: "Flintheart Glomgold has issued a challenge to Scrooge McDuck for the title of Duck of the Year. Scrooge, Launchpad and the nephews travel to such exotic locales as Beri Beri Basin, Okeefadoki Swamp, and Whatsamatterhorn in a race against Glomgold to collect the most treasure. The winner has to survive flights through lightning storms, dangerous mountain climbs, dark caverns full of evil menace, and treacherous jungle safaris to attain the most riches and appear on the cover of *Dime Magazine*." She notes that the Nintendo version of "DuckTales" is a completely different game (licensed and developed by Capcom in conjunction with Disney producers).

A "Dick Tracy" computer game has just been released on IBM PC (and compatibles) and Apple II, with Amiga to follow in November. The game is what Keene-Carter describes as a strategy action game.

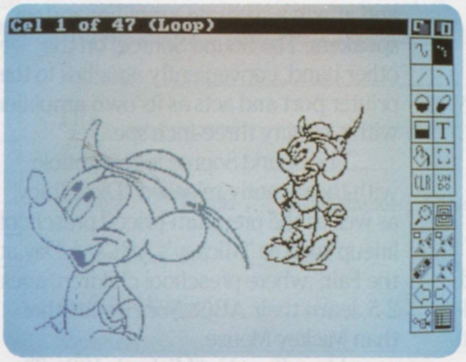
"Big Boy is the bad guy and he's behind a vicious crime wave. You, as the player, have to stop the crimes. You jump into your patrol car and hit the streets looking for clues and informants. You're trying to link criminals to the crimes that are happening in the city, and you fight the bad guys who are guarding the criminal hideouts. When you capture the criminals, you bring them into the precinct and interrogate them to discover clues that help you solve the 'big crime.'"

Keene-Carter explains how a product is developed. "We take a film, like "Who Framed Roger Rabbit," for instance. There's a general tone, feel and look to that film. We try to apply this same tone,

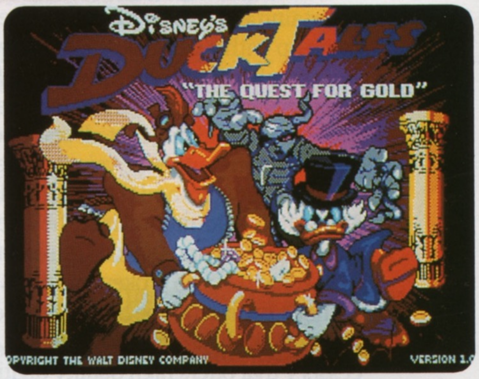


CRIMINAL FILE
Name: THE BROW
Address: UNKNOWN
Height: 6'0"
Hair Color: BROWN
Clothing: MAROON
Brains: 70
Guts: 70
Vehicle: UNKNOWN
Weapon: UNKNOWN
Status: SUSPECT
Bugged: NO

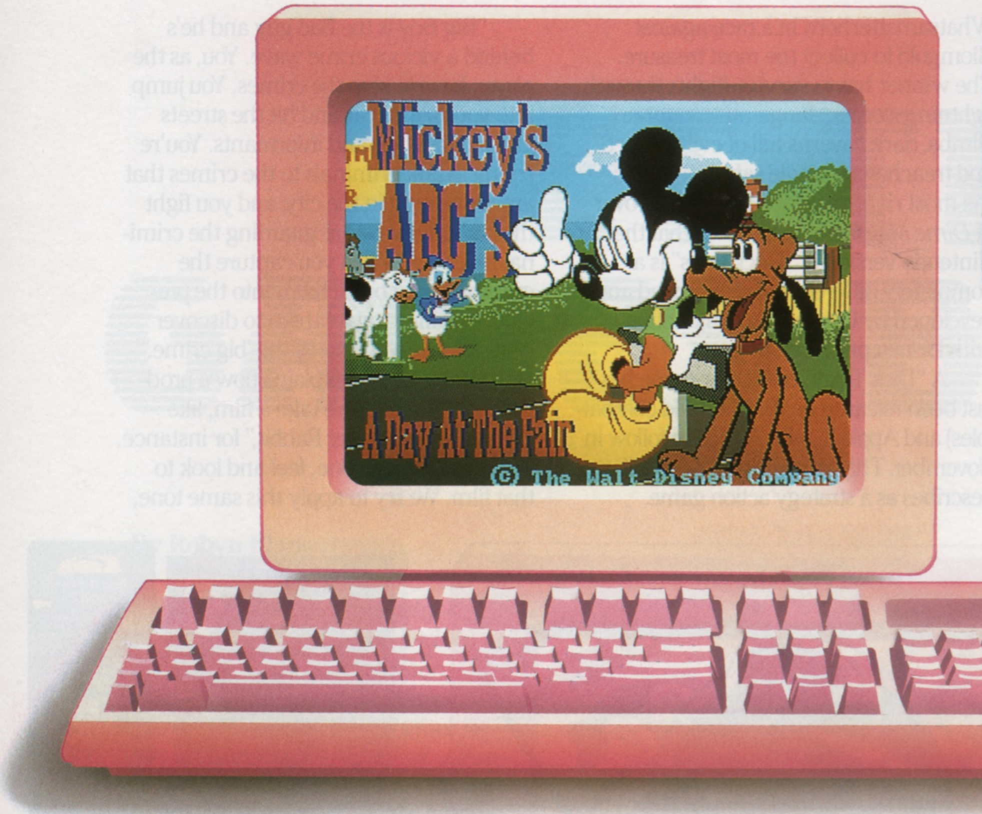
In the new "Dick Tracy" computer game, the player must follow clues, fight the bad guys, and interrogate criminals to stop the vicious crime wave being masterminded by Big Boy.



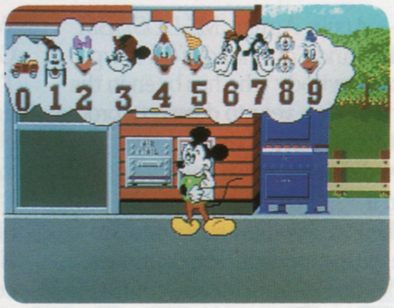
Would-be artists learn to animate with "The Animation Studio."



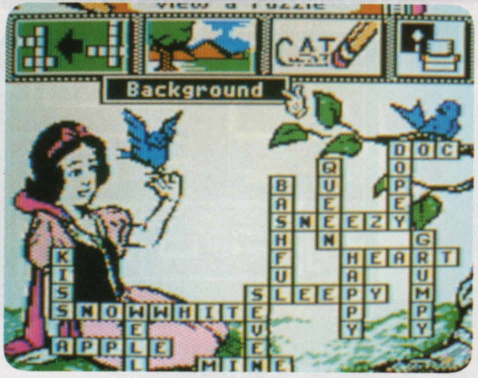
To win at "DuckTales, The Quest for Gold," players must survive dangerous flights, mountain climbs, dark caverns, and treacherous jungles.



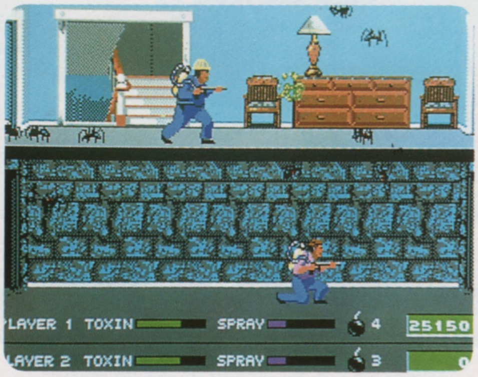
"Mickey's ABCs: A Day at the Fair" is just one of many games s designed to help preschoolers get a head start.



"Mickey's 123s: The Big Surprise Party," teaches children about numbers.



"Mickey's Crossword Puzzle," for ages kindergarten through third grade, enables the child to select a background for the puzzle. When completed, the puzzle can be printed out and colored.



An arcade-style action game, "Arachnophobia" pits one or two players against an unknown — and lethal — species of spiders.

feel and look to a product that is interactive, challenging and provides entertainment. It is up to the designer to come up with a game concept that will incorporate enough elements of the film and the characters and their personalities," she says, adding that all of the software contains authentic voices of the Disney characters and that where Disney Software breaks ground is in the level of animation that appears on the screen.

What has also broken ground is Disney's release of The Sound Source, a technologically innovative compact accessory that offers high quality digitized speed, fully orchestrated music and real-life sound effects to IBM PC and compatible home computers for only $34.95.

Marketing Manager Ralph Giuffre explains that, "Until now, the only way to get decent sound or music from an MS-DOS machine was to disassemble the computer, insert a music or sound card, and attach a separate amplifier and/or speakers. The Sound Source, on the other hand, conveniently attaches to the printer port and acts as its own amplifier with a quality three-inch speaker."

The Sound Source is compatible with the recently released "Dick Tracy," as well as the premium-priced preschool lineup such as "Mickey's ABCs: A Day at the Fair," where preschool children, ages 2-5, learn their ABCs from none other than Mickey Mouse.

Also offered is "Mickey's 123s: The Big Surprise Party," which teaches children about numbers, and "Mickey's Colors & Shapes: The Dazzling Magic Show," in which Mickey juggles, pulls animals out of his hat, and magically creates pictures consisting of colors and shapes — all with the help of the child.

"Mickey's Crossword Puzzle Maker" (not Sound Source compatible, but available on IBM PC and compatibles, as well as Apple II) was developed for children at levels kindergarten through third grade.

"The child can select a number of different backgrounds against which to place the puzzle," explains Giuffre. "They can play the puzzle and then print it out and color the background. The idea is that a child can sit down and play the game without requiring any assistance from an adult. In an educational environment, a classroom for example, the teacher can put his or her own word list in and it will generate a crossword puzzle using that list of words."

But now, back to the action.

"Arachnophobia," also Sound Source compatible and available on IBM PC as well as Amiga, is an arcade-style action game pitting one or two players against a previously unknown species of spiders that is lethally poisonous, extremely aggressive, and strangely intelligent. The U.S. Department of Agriculture has retained your firm, Bugs-Be-Gone, to destroy the deadly Queen spiders and their lethal offspring before they take over the country. Once you have wiped out the threat in the U.S., the United Nations hires you to destroy an entire herd of South American spiders in the Amazon rain forest.

"We are in three distinct categories," Giuffre sums up. "We are in entertainment, creativity, and in children's software. We plan to expand our product lines in each of those categories in the next few years. We would much rather do a few manageable *great* products, than throw a lot of them out there and hope a few of them stick. As it always is with Disney, our intention is to do quality, not quantity."

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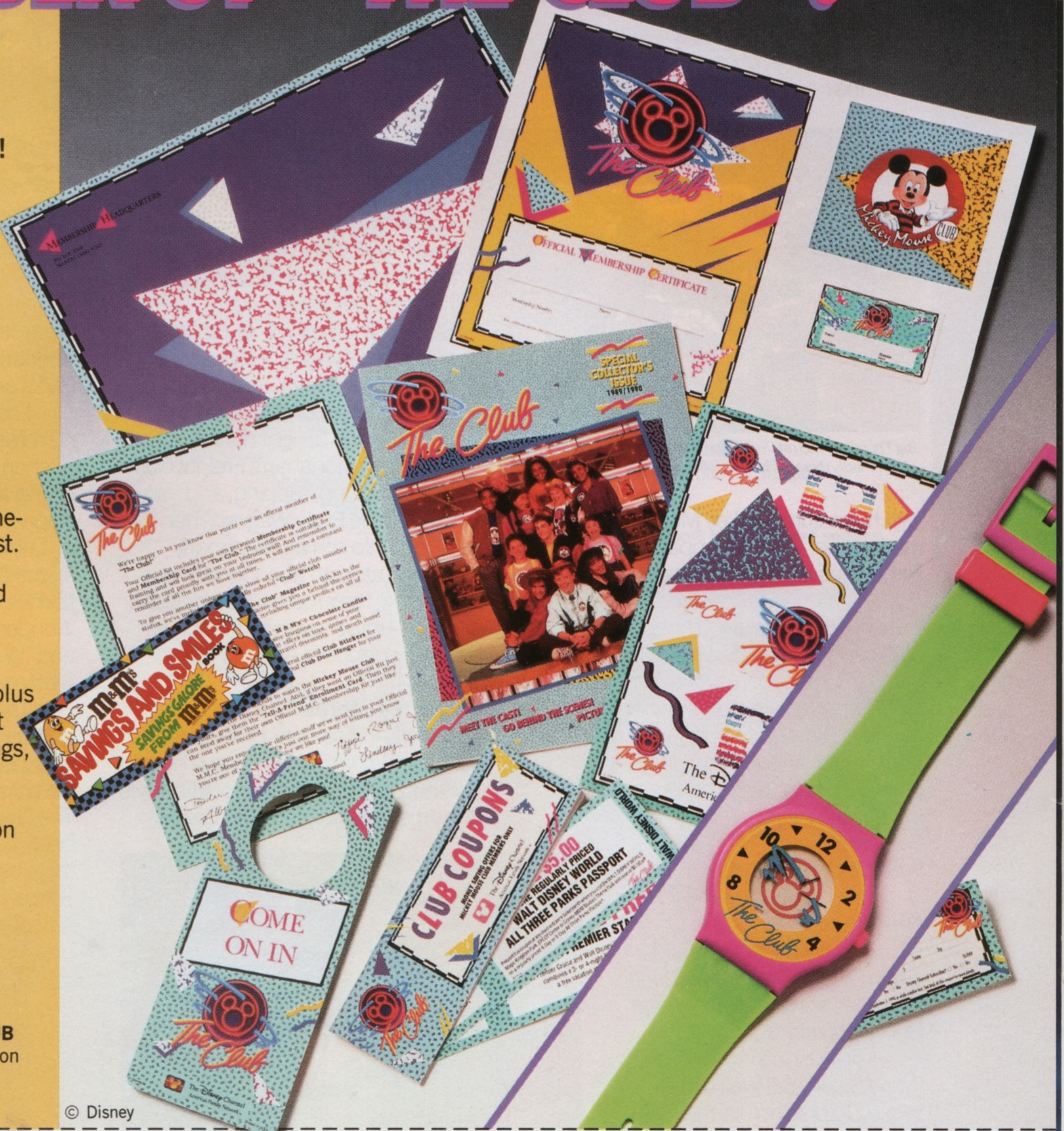
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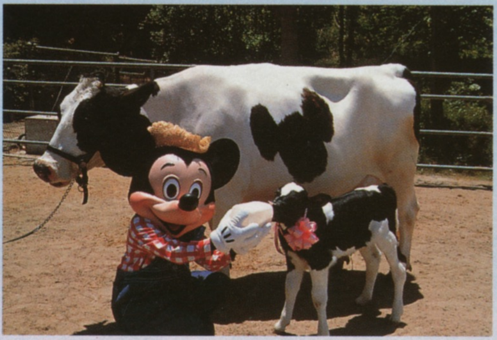
Disneyland

What's black and white and cute all over? Now in residence at Big Thunder Ranch — **Baby Moo**, the newest member of the Disney family. She was born at the Circle D Corral on Thursday, June 7, at 4:30 p.m., weighing in at nearly 80 pounds. The baby bovine's mom is, of course, **Mickey Moo**, the cow who made headlines with her natural Mickey Mouse birthmark on her left side. Apparently, Baby does *not* take after mom.



Big Thunder Ranch at Disneyland had a baby! Famed mom, Mickey Moo, proudly shows off her new offspring.

Also new at Disneyland is **Patented Pastimes**, a hobby and craft shop on Main Street, U.S.A. Formerly the Tobacconist shop, the new store's shelves are stocked with an intriguing array of merchandise for people who love to keep busy with sports, arts and crafts, science, and other activities.

Walt Disney World

This October the mood of a New England seaside resort will permeate Walt Disney World when Disney's Yacht and Beach Club Resorts debut just west of Epcot Center.

Adjacent to the Walt Disney World Swan and Walt Disney World Dolphin hotels, the new resorts evoke memories of summer days along the Eastern seaboard. The Yacht Club design echoes New England seaside summer residences of the 1880s; the Beach Club suggests a seaside hotel of the 1870s.

The centerpiece of the resorts is the 2½-acre "Stormalong Bay" with thrilling water slides off a "shipwreck," and a unique snorkeling experience in a sand-bottom lagoon.

Now, another news flash…Cowabunga, Dudes and Dudettes! The **Teenage Mutant Ninja Turtles**® have found a totally awesome new vacation home at the Disney-MGM Studios Theme Park. But they're not here to "vege out." Each day the popular heroes on the half shell clatter around the corner of Sound Stage 3, right down Mickey Avenue to Monahan's Freight Company, dancing, rapping, and rolling out on the Turtle Party Wagon. Then it's time to leap into some really gnarly Ninja action atop an abandoned warehouse dock. Their routine also includes a musical number sung by the Turtles' friend, news reporter April O'Neil.™

The Disney Stores

Two of America's favorite pastimes — shopping and eating — have been combined with the opening of **Mickey's Kitchen** adjacent to the 50th Disney Store. It's the first Disney restaurant to be opened outside the Company's Theme Parks and Resorts.

Someone's in the kitchen with Mickey — it could be you! Restaurant is newest feature of at least one Disney Store.

Located in Montclair Plaza, 40 miles east of Los Angeles, Mickey's Kitchen is made up of four separate dining areas, each designed as soundstages where a famous Disney cartoon is "being filmed" by the characters themselves. The four "sets" include scenes from "DuckTales," "Alice in Wonderland," "Lady and the Tramp," and "Winnie the Pooh and the Blustery Day."

The menu is equally imaginative and contains a wide selection of foods to please every palate. Just some of the entrees include Pinocchio's Pizzas; The Goofy Burger, made from lean beef; The Mickey Burger, which is meatless; Salads in Wonderland; and Soup-A-Dee-Doo-Dah garden vegetable soup.

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They're rad. They're bad. They're at Walt Disney World. Teenage Mutant Ninja Turtles® star in new stage show.

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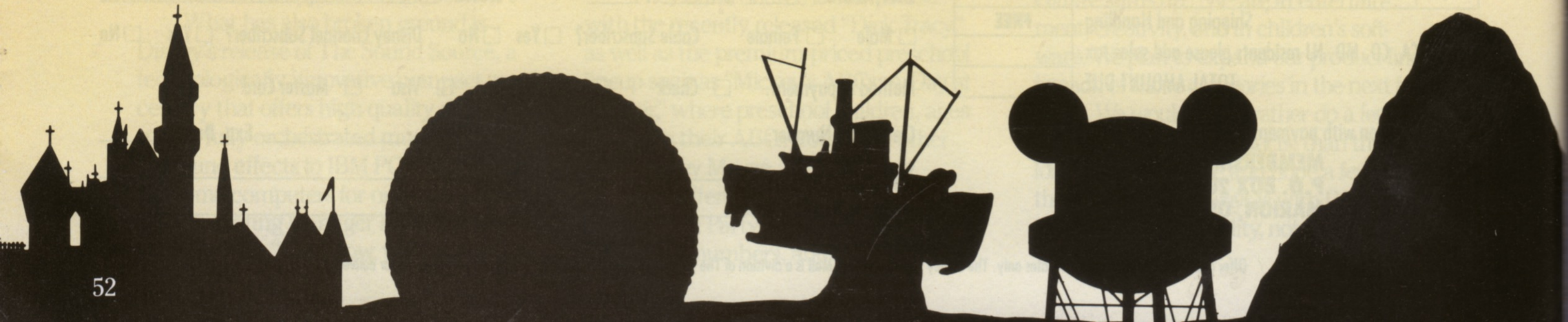

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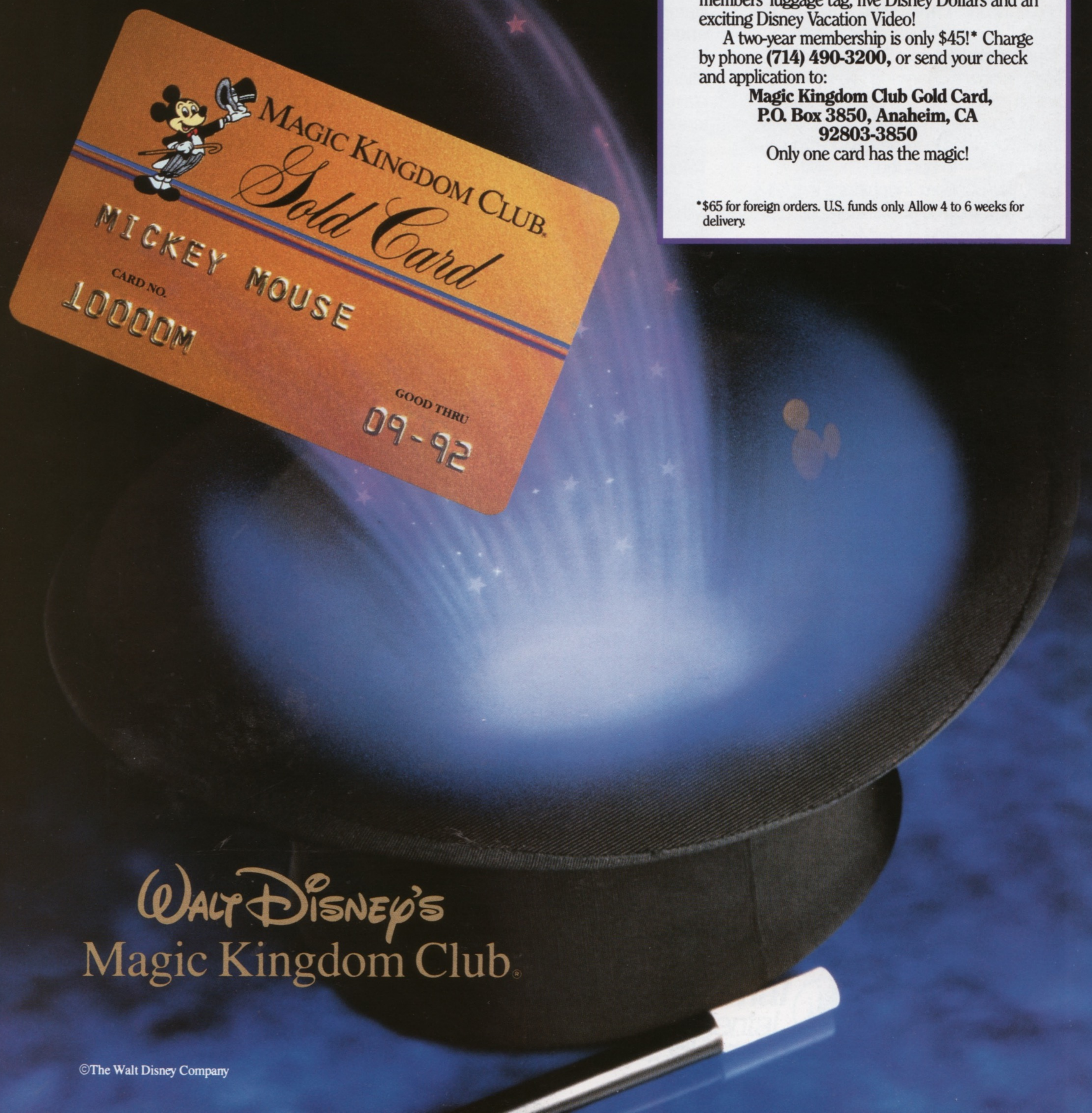

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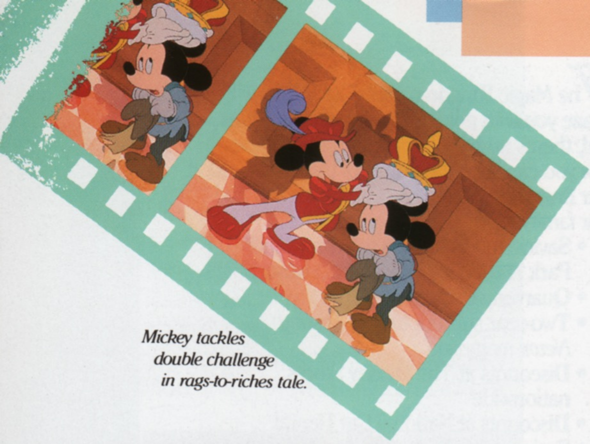


Mickey tackles double challenge in rags-to-riches tale.

Let's Go to the Movies

Peter, Jack and Michael (Tom Selleck, Ted Danson, and Steve Guttenberg) are three not-so-carefree bachelors as their little bundle of joy grows up in **"Three Men and a Little Lady"** coming November 1, from Touchstone Pictures. Six-month old Mary is now a charming five-year-old with a mind of her own. But the trouble really starts when Mary's mom (Nancy Travis) decides to remarry and move — with Mary — to London.

Also out from Touchstone this fall is **"Scenes from a Mall,"** starring Woody Allen and Bette Midler.

Tom and Huck grow up for The Disney Channel.

A rockin', rappin' high school dances into prime time.

Hollywood Pictures is readying **"The Marrying Man"** for a fall debut. Written by Neil Simon, the romantic comedy stars Alec Baldwin and Kim Basinger as an on-again, off-again couple who marry — and divorce — three times during a passionate relationship that spans two decades.

Premiering in November from Walt Disney Pictures is **"The Rescuers Down Under,"** a brand new adventure for mouse heroes Bernard and Miss Bianca. Kidnapping, poaching, and an evil villain are all part of this exciting, and dangerous, new assignment.

Showing with "The Rescuers Down Under" is a new animated short starring Mickey Mouse as **"The Prince and the Pauper."** This classic tale of "the grass is always greener" provides Mickey with the unique challenge of playing two decidedly different characters at the same time.

Television

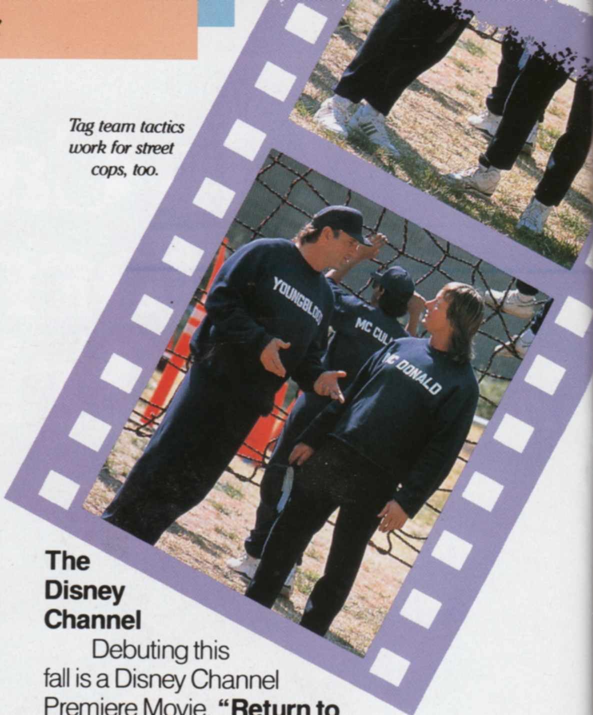
Touchstone Television hit the jackpot with five new series being picked up for the new season. **"Lenny"** (CBS) stars comedian Lenny Clarke as a hard-working, moonlighting construction worker/ Boston hotel doorman who shares his perspectives about both sides of the tracks with his loving family, stubborn parents, and freeloading brother.

When you're elderly and get hit by a bus where do you live? On your own? With your son? Not if he's sublet your apartment. You *could* live with Tony, the struggling actor now living in your old place, and **"Anna"** (NBC) decides, why not? Tony needs a place to stay, and she could use some help getting around. Maria Charles and Keith Diamond star.

Italian widow Theresa Fanelli (Ann Guilbert) decides her grown boys haven't turned out quite right yet. So she brings them back home to raise them all over again in **"The Fanelli Boys"** (NBC).

The school with a beat! Welcome to **"Hull Street High"** (NBC) — home to a unique bunch of students and teachers. During this one-hour musical drama you never know who might break into a song and dance at this very entertaining school.

Barred from the ring for life, two professional wrestlers turn to a new career on the police force. They manage to take the criminal element by surprise, and teach the police a thing or two about non-violent law enforcement. **"Tag Team"** is a one-hour drama for ABC.



Tag team tactics work for street cops, too.

The Disney Channel

Debuting this fall is a Disney Channel Premiere Movie, **"Return to Hannibal."** This sequel to Mark Twain's best loved "Tom Sawyer and Huckleberry Finn" reunites the two friends in a new adventure on the mighty Mississippi.

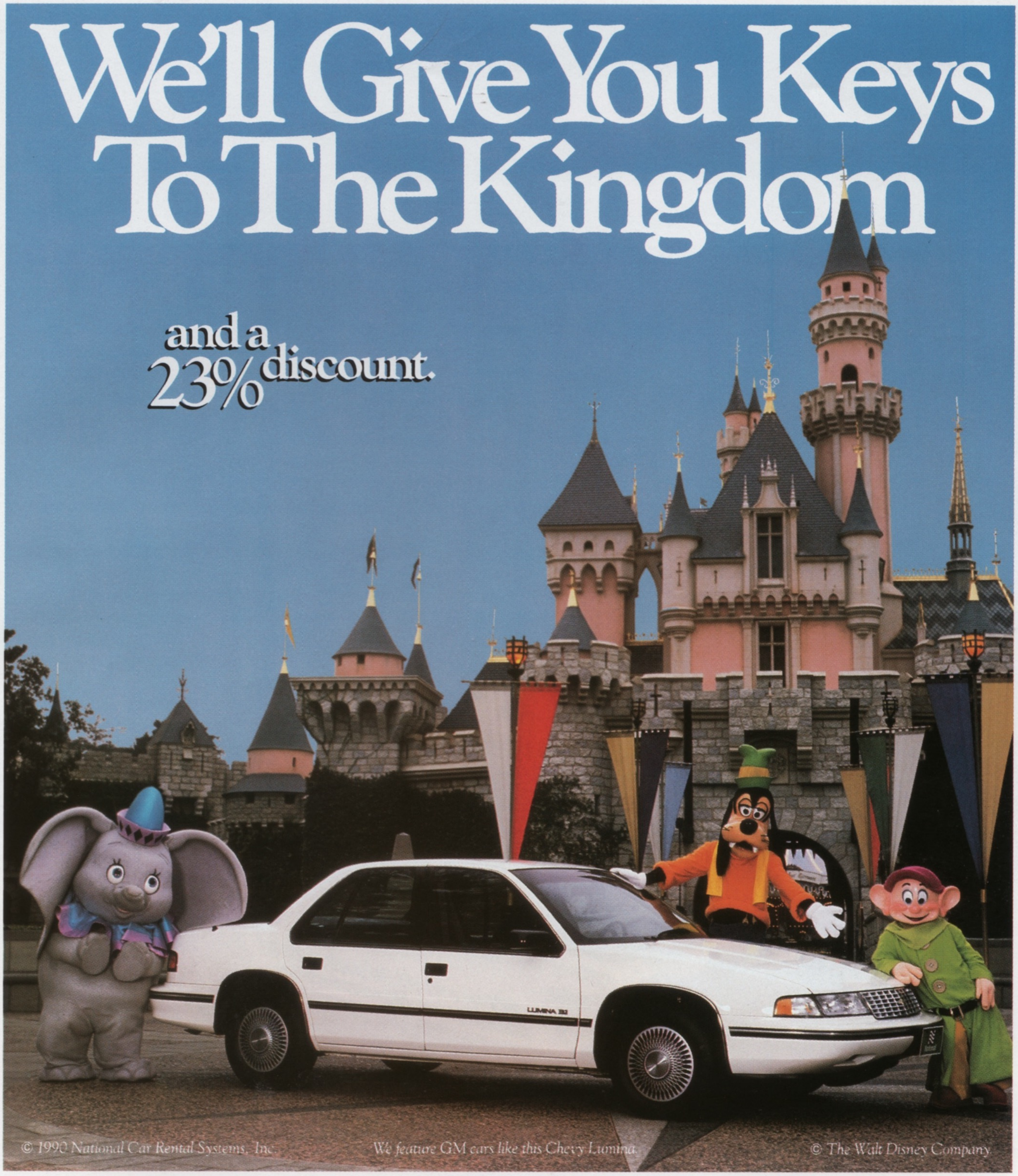
Another Disney Channel favorite, **"Avonlea"** will return with new trials, tribulations, and triumphs for its diverse characters.

Home Video

Walt Disney Home Video is sprinkling pixie dust your way to let you know that **"Peter Pan"** is finally ready to fly home with you. Watch for it in your favorite video store this fall.

For a different kind of high-flying adventure, breathtaking aerial action combines with a powerful story of romance and daring exploits in **"Fire Birds,"** starring Nicolas Cage, Tommy Lee Jones, and Sean Young, due out this fall from Touchstone Home Video.

Tony and Anna form a wary-to-warm alliance.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